

WIRE

Dusk + Blackdown
Aleks Kolkowski
Allora & Calzadilla

Trevor Watts
Ghédalia Tazartès
Daniel Johnston
& Jad Fair



Ultra-red

The revolution will be
downloadable

THE WIRE 214 SEPTEMBER 2006
ADVERTISING IN MODERN MUSIC
£3.99 0 720652 560083 60



THE
VINYL FACTORY



DELUXE VINYL BOX SET

Crafted by The Vinyl Factory, each hand-made box includes:
Double album, on 200-gram super-heavyweight vinyl
Exclusive Andrew Weatherall remix of 'Uptown' on 12" vinyl
Exclusive over-sized Beautiful Future cinematic poster
Full colour booklet, featuring album artwork by Julian House



AVAILABLE NOW EXCLUSIVELY FROM VINYLFACtORY.CO.UK



Ultra-red photographs by Ben Rivers

Regulars

The Masthead 4

Letters 6

Bitstream 8

Towing for gasps with *The Wire's* never net

**The Joined-up World of
The Wire 9**

Plus Top Of Square

Global Ear 14

In Beijing, Lawrence Li monitors an underground drift from laptops towards 'real' instruments

Charts 42

Out There 86

The peak of this year's festivals, concerts, club spaces and more

Print & Digital

Subscriptions 90

**The Wire Tapper/
Back Issues** 92

Epiphanies 98

Brian Eno's Obscure label strengthens the resolve of LAFMS founder Tom Rueckert

Features

Dusk + Blackdown 10

The London duo's duo long documentary relates to their sonic remapping of the city. By Chris Sharp

Aleks Kolkowski 12

Clive Bell gets horny over the collage broadcaster's collection of pinupettes, Bedouin ladies and sex cylinders

Cross Platform

Allora & Calzadilla 16

The Puerto Rican pair average Hitler's attack on art with a Captain take on his liberative music. By Mariano de la Riva

Deversible Judgments

Daniel Johnston & Jad Fair 18

The US rock auteurs put their heads together to identify the 600-plus of our mystery record box. Tested by Mike Barnes

Ghédalia Tazartès 22

Nick Cave meets a Persian economist whose ethno-epic farganes form a parallel world

Ultra-red 28

Mark Fisher talks experimental music and nuclear politics with the multi-national audio activists

Trevor Watts 34

The British Improv pioneer explains to Julian Cowley why funk and freedom go together

Reviews

Index 43

Soundcheck 44

This month's released CDs and vinyl, including Ry Cooder, The Creatures, William Parker and more, plus special column on avant rock, critical beers, old, electronic, global, hip hop, jazz & blues, outer limits, reviews, compilations and unusual formats

The Inner Sleeve 69

Fonsi Mordoski heads Santi Sánchez's sleeve on Peter Singer's *Reclaim*

Print Run 70

Sonic Youth and Brian Eno biographies, and more

On Screen 72

The Ship Of Fools on DVD, German terrorist Andreas Baader in film

On Site 73

Gallery and mixed media events, including David Byrne and Deafheaven

On Location 74

Concert, club and festival reviews, including Venn, Ten Stock 1, Sasic, My Bloody Valentine, Sparks and more

Subscribe to *The Wire*

Print

Take out a print subscription to *The Wire*
and save upto £12.80!

and/or

Digital

Take out a digital subscription to *The Wire* and
get online access to every issue since August 2006!

Free Trial

Browse or issue at
www.thewire.co.uk/digital

Letters

Write to: Letters, *The Wire*, 23 Jack's Place, 6 Corbet Place, London E1 6NN
fax +44 (0)20 7422 5011. email letters@thewire.co.uk



www.cultureanddevelopment.org

I'd like to respond to Robert C. McKenzie (Letters, The West 20th) regarding my Nihilist Space Band feature, where he complained about my "determinists' interpretation of recreational drug use in a 1960s countercultural art studio and corresponding use of the term 'friends'". I would think that most 1960s art studios would consider any suspension that there wasn't any recreational drug use as deterministic, but since this is unequivocal spokesman for the 1960s (not to mention the counterculture), sensible people who happened to pass through it (Doris Corcoran's art space, most of whom I assume – I hope – came and went unasked and uninvited) by McMonagle has such a hysterically conservative attitude to even being in the room (not to anyone 'on drugs'). Let me run him the results of the down-the-line review.

During the interview I conducted with The NBS, Murray – pointedly I thought – remarked as how many of the people who attended the “hang-outs” at Ginga’s studio were pensioners or in shared apartments and so went to Ginga’s studio because there was an atmosphere there that “you could do things you couldn’t do at home”. That would seem to indicate more than “business executives” and “liberines” showing about modern art over after dinner meals. As himself emphasised that the people who were around the studio were “a cross-section”, adding that “there was the establishment that regarded it and then there were the galleries and theatres, all ran by artists, and they were the real underground and much of what was gathered around Ginga studio. A common (non-paternalised) term for members of the ‘bourgeoisie’ and the ‘underground’ – in other words, people who were not ‘members of the establishment’ represented by those of same business executives and liberines you claim made up the studio scene – is *freaks*. It’s difficult to protest about being described as a freak when you happily describe yourself as being part of the counter-culture, but that’s the NBS’s point of view.

It's nothing short of staggering that *anyone* in the vicinity of the plaza ever smoked dope [though I deliberately refrained from saying that *any* particular person or band member did], when the band themselves claimed that they were the central representatives of the London齐普里安反文化运动. Drugs were, of course, absolutely central to their set up, "Assassins" and "Killers" were not, so because *see below*, *Assassins* and *Killers* could

Their description of the audio space is in no way
match your's, but if what you say is actually true,
then it must have been the only completely art
studio in the world where a single project was never
finished. To emphasize, they have never been
part of the middle class, nor have they ever
written about it. In my opinion that those magic
have been involved in something to instill that
you were the most committed punk rocker in town
and you never heard anyone with short hair or who
couldn't play their instrument... I'm shocked, but I
believe in the power of art.

Over the years The NSB have been described as punks, Gothic industrial experimentalists, noise musicians, you name it. They may not be part of that world in their day to day lives, but I am aware of their various jobs, but those disciplines still have meaning in terms of their artistic and cultural life. It's possible to be a doctor and a freak, as The NSB members have proven for years, though I'm very sorry to hear that national Canadian institutions have such a lack of appreciation of freaks and the associated culture that they would never knowingly award one a prize. Sure, it's a bummer when society is so square that you're a freak when you devote yourself to art, but in the face of that, woe betide corporate reality who will let your freak flag fly!

Unseen almighty

In his review of Wino's *Object* CD (Soundcheck), The Wire 254 Sam Dewey points out (highly) in my opinion) that the group are no longer afraid of the score, adding that their sound is "messy and indistinct". He goes so far as to say (think!) as to question the musicality of their earlier albums. What he neglects to mention is the obvious difference in the new version of Wino: the absence of the ever-widely-quoted guitars by Bruce Gilbert, Garry White (RIP) or Jim Hill, three players who, according to Rotten I'm Not Ill, were "the players who" - admitting that all four members were needed for the band to be Wino. Obviously, the coffee has cleared.

While not a sergeant, Gilbreth's distinct sounds added the edge to Wiles that Davis is missing by far. Of course, some may prefer those Wiles' refined Gilbreth's edge, and I certainly am not in agreement with those who are enjoying the new material, but my hope is that those who miss Gilbreth's contributions will soon greatly appreciate his contributions to this important band.

News 2000

As delighted as I was to see a review of my book *Giant-Sen's Rage* (Print Hand, The Wren 294), I couldn't believe my bad luck when I saw the byline. This is at least the third time that *Print Hand* has dropped on one of my books. It's beginning to think he must have some kind of grudge. I didn't mind bad reviews, but I do object to seeing completely misrepresentations. He hasn't read my book, it's just flicked through it and imagined it's filled with subversion and socialism. I'd like to add a few words to clear up a few points.

Having spent your childhood once or twice in the past, I knew him to be one of these academics labelled by their own arrogance. My book focuses on commercially successful Rivers. Despite it's focus that music and marketing of capitalist acts discourses something interesting about the negativity of contemporary American capitalism that there was an antagonism and even. Rivers made his revenue blossoming by interviewing a Miles Kemp, questioning a girl who says "does sex bring us joy?" So here, Miles, smile, you're rich, happy, and stop humpin' on my blog.

Sources cited

lucky old Brian Marion! His house is big enough to have a "little visited room," according to his review of Enore Zeffin (Soundcheck: The Mix 254); I could think of a few more CDs to put in there.

Please note in the house

We were very interested to read your review of A. Gerd Dürre (Schandbeck), The Way We Live and indeed to discover that according to your review they have been "Rejected" from Ash Ra Tempel. Well I wish to the CD with respect! We take issue with one line in the review, i.e. "the sense of pure tone as transparently beautiful or anything from the heads of Klaus Schulze". Klaus Schulze didn't play an Schwingungen, the Ash Ra Tempel album referenced in the review. He played as the first Ash Ra Tempel album and then decided to go his own way as did the band. So its only fair to remind you that Klaus Schulze's Influence on Ash Ra Tempel was limited to his input on the first album as the drummer. Schwingungen was created solely by Manfred Götschberg and Hartmut Enke with great musicians. We just thought that this point required a little disassurance.

Connections
Issue 294: In *Print Rush*, the review of *Dial Kari-Now* should have been credited to Mark Fisher. Due to a publishing error, it was Global Fan and the artwork by Reg Tepes/Glock Uema. Helen Moenhardt's name was spelled incorrectly. In *Statesman*, the leather bootleg *Name With Wizard's Huffer*, Reg Sherr should have been David Jones for the US, and United Doctor for the end of the world. (P)



Bardellini artefoto

Il Treno di John Cage



STILE
LIBERO



<http://www.itrenodijohn cage.it> <http://www.sonocrodes.com/stile libero> <http://www.cd4stile.it>



POPOLO DALPANE ENSEMBLE **ENO/LOGIE**

[how many grapes went into the wine]

MUSIC TO DRINK TO
is the final sense of the ENO/LOGIE Project from POPOLI DALPANE ENSEMBLE playing with the assonance [in the Italian language] between Enzo, one of the most

influential artist in pop music and à non-wine the Ensemble has rearranged 14 tracks taken from the first four Brian Eno' albums.

Freedly inspired by the Stafford Beer' book,
"How many grapes went into the wine"
so appreciated by Eno.



IL CD HOP STILE LIBERO

STILE
LIBERO

Bitstream

News and more from under the radar



Daniel Caux (right) with his wife Jacqueline and Terry Riley in Paris, autumn 2000

Daniel Caux the French producer, promoter and journalist who was one of the most active and influential European champions of American post-war avant-garde music, in particular free jazz and minimalism, died on 12 July in Paris. In the early 1990s Caux was an artist and member of the French branch of George Maciunas's Fluxus movement in the late 1960s and early 70s he curated the Nuits de la Fondation Maeght concert series in the south of France and later co-ran its associated Paris-based Shandor label – the concert series and the label provided early platforms for the radical new music then being produced by Albert Ayler, Sun Ra and Cecil Taylor, and Le Marteau Young, Terry Riley, Steve Reich, Philip Glass and Chamberlain Pulseone. Caux also interviewed many of the musicians he supported in *Art Music magazine*, which appeared in English for the first time in The Wire 222, as part of an extended article on the Maeght concerts and the Shandor label, a re-telling of Caux's legendary 1970 interview with Albert Ayler was included in the Reverbore label's *A Very Good Boxset of Rare Ayler Material*. Following the demise of Shandor, Caux went on to promote major European concerts by Harry Partch, Glenn Branca, Herbie Hancock, Jim Hall, Moonalice and many more. He also produced recordings for Rada Frasnes' infrabugiles label, Ozone, and presented radio programmes on many aspects of contemporary music for France Culture.

Drummer and former *Ben Folds* collaborator **Reggie Ragged** died in July in Paris. He was 72. Ragged co-founded the first jazz big band in Egypt and in the early 1960s played extensively with Sun Ra; one such meeting was documented on a release by the Lee label, while more recently the Art Reed label issued archive recordings by Ragged's *Café Jazz Band*.

Writer and photographer **Beth Lesser**, whose photos were featured in the Digital Discograph's *Print 1 (The Mix 254)*, is about to publish *Decades! The Age Of Jamaican Dancehall Culture* in history with lost and numerous photos covering the vibrant years of reggae's digital revolution. Throughout the 1980s Lesser was in close contact with many of the key players in Jamaican music, including King Jammy, Bodley Digital and Gossie Clarke, and published a book, *King Jammy's*, in 2002. Decades! will be

published by Soul Jazz in October. The publication coincides with the release of two instrumental digi-pak albums, Nitty Gritty's *Karla Chingon* and Long Haig & Double Agave, both featured in *The Fisher*. They're now available on Greenleafs.

As part of Donuts Records' 18th birthday celebrations in October, last month's cover star *Terry* [The Wire 290] will play his first UK show in nearly five years, and New York avant-funk pioneers Liquid Liquid their first ever London gig. Other highlights include Jeff or Boys Two and DJ sets from electronic Sherman and Glasgow's Optimo. The three day event will be held at London's Berberian from 4-6 October. www.donutsrecords.com

Electropeaks is an event celebrating Manchester's electro funk and 5-bass heritage to be held at Tally-Ho Mill in Salford on 30 August. Presented by Manchester Central Music Academy (MCMA), the event will explore influential but seldom discussed innovators from the city's pre-war history, such as DJ Greg Wilson's launch of an electro funk night at the legendary Higlands club in 1983. Highlights of the event will include a screening of Tim Hardin's documentary *The Birth Of British Electro* and discussions with numerous local DJs of the era. www.mcmcentral.co.uk

Telephone is a new project presenting sound works over the humble telephone. Starting this month, the programme will include *Delayed Scenes*, by Patrick Read of The Wire's design team, which is one of the works going online from late October onwards. The project can be accessed worldwide on +44 (0)20 7803 8044, and you can find out more from electropeaks@gsinet.com

Eyesore In Gaza the duo of Marilyn Bates and Peter Becker, are releasing a deluxe double CD, *Summer Soli & Subway Sun*, on Ben Lector Ring Records. This set comprises a bootleg-bound *Knock Box*, two CDs and a lyric booklet. While *Summer Soli* contains the same material as their 2006 *Summer Soli & Subway Sun*, this edition promises to add a previously unreleased disc, *Killed Subway Sun*. A limited edition will also include a bonus album, *Widow Fight*. www.benlectoring.com

Soufflé Continuité is the name of a new independent record shop specializing in experimental music due to open in Paris on 1 September. The shop is a joint venture between Theo Janer of *In Situ* Recordings and bassist Bernard Deseyren, who say it will cover everything from free jazz and musical concrete through to power electronics and Black Metal. *Soufflé Continuité*, 39/41 rue Gertzer 75019, Paris, contact info@soufflecontinuite.com

This month, Japanese noise legend Marillion and French Prog legend Richard Pinhas release a joint album, *Kairos*, on Casablanca Records. Pinhas, a former member of the group Heldon, will also embark on a short European tour beginning in late August. www.marillionrecords.com

Multilingual Krautrock fans might like to note the recent publication of a German language book: *Aberrant, Undergross, LSD And Concrete Gardens*, by German musician and author Helmut Dethlef, who promises "numerous interviews with groundbreaking groups". It is published by Haemmel.

Goldsmiths, University of London is planning a week long prezent on sonic dialogue, to be held in October. The event prioritizes the involvement of numerous practitioners in music, film and theatre in a series of workshops, and is likely to involve contributors from the likes of

The International Society For Improvised Music has issued a call for proposals for its third annual conference. The event is subtitled *Improvisation And Identity: Discovering Self And Community In A Trans-Cultural Age*, and proposals are invited for performances, papers, workshops and other presentations relating to the theme. The conference will feature a keynote address from Roscoe Mitchell, and performers and speakers include Joelle Leandre and India's Cooke Deadline for proposals is 1 September. www.imsim.org

Congolese musician and songwriter António Wanda Kololo (better known as Papa Wonda, died in Kinshasa on 26 July 2006). One of the most important musicians of Congolese rumba, he fell out of the public eye in the later 1980s but returned to recording and performance in the 1990s.

An exhibition dedicated to **Julia Cage** (*Imaginary Landscapes, Concerto & Masterclass*, begins on 3 October in Castello, Spain). Featuring performances, video loops and dance pieces, the project intends to present the composer as a living figure, and continues to 26 December. More information is available at www.mmc.es/elements/. *John Cage*'s *Traxel documents* a 1928 happening featuring the composer, with text, photo, tape, audio and DVDs, is to be published by Berklee's Ambrose. □

The Joined-up World of *The Wire*



Bruce Weber

www.thewire.co.uk

New items going up as *The Wire's* official site to coincide with this month's issue include music from Trevor Watts' video and audio clips from Dark & Blasphemous; exclusive songs by Judi Dench and artwork by David Johnstone; and insights from war correspondence by Alexander Hacke and CD Leguizamo. In addition, the site will host a competition to win *Eden* and merchandise for the Appreciatively Infinite University Tour (out there).

Other recent additions to the site include the full transcript of Mark Fisher's interview with Tricky (here); *The Wire* 256, music from the Fat Tapes label, plus footage of Yellow Swans and others at this year's Sonar festival in Barcelona (see *On Screen*); also still available on the site: the complete transcript of Mark Fisher's online interview with Mark Stewart; the complete audio of Red Fremantle

recent interview with Bill Dissen; as well as an edit of a Bill Dissen track; exclusive music by Gorillaz; the wordless transcripts of Steve Kapf's interviews with Michael Rother and the late Klaus Dinger; an exclusive 102 minute package by Dean Roberts; footage shot at the recent exhibition of Max Eastley's award sculpture in Folkestone; the unedited transcripts of Carl Craig's Invisible Jukebox interview from *The Wire* 251; a gallery of artwork by Underground Resistance member Abdül Qader; Hugo, an exclusive mix by Mike Culler; live footage of Phoenix Bassline and Russell & Hucker played at the 2007 edition of the Fassn Thess Sound festival, a special podcast by Gudrun Geit; plus MP3s from Boris, CeeLo, Henry Grimes, Michael Franti, DJ Qualls, Youth Weds, Prince Hackney and more.

Who Are We?

The Wire has a blog. Point your browser to www.thewire.co.uk/thewire for extra-long musings on modern music matters from all your favourite *Wire* staffers.

Adventures In Modern Music, Chicago

Between 10-14 September, *The Wire* will descend to Chicago's Empty Bottle venue to host the sixth edition of its annual *Adventures In Modern Music* festival. Taking place over five nights of outsider music action, this year's line-up will include KEXP Head, Flying Lotus, Gasparius, Arnold Dreyver, And His Orchestra Of Escaped Slaves, Henry Flynt, Everskate, Bee Cave, Lee Harvey and more. Along with the live music, the festival will feature a series of film screenings hosted by the Chicago Underground Film Festival. For the

full line-up and information on tickets, times etc go to www.emptybottle.com

Adventures In Modern Music on Resonance 104.4 FM

The Wire's weekly show on the UK's only community arts radio station is broadcast across Central London on 104.4 FM every Thursday between 9-10.30pm, with simultaneous streaming at www.resonancenfm.co.uk. Recent editions of the show, all of which are archived at www.thewire.co.uk as downloadable MP3s, are streams have featured guest mixes from Herbie Hancock (24 July), Neil Campbell (31) and Colin Foster (7 August).

Issue 256 + free CD

The October issue of *The Wire* will be on sale from 11 September. All copies of the issue will come complete with a free copy of *The Wire* Super 25, while all subscribers will also receive an exclusive copy of a new CD from Italy's Phenomenon ensemble. See the inside back cover for more details.

For room updates on what's happening in *The Joined-up World of The Wire*, sign up to The Consult, our fortnightly newsletter, or subscribe to our RSS feed, both at www.thewire.co.uk.

If you have problems finding copies of *The Wire* in the shops, please let us know by mailing sell@thewire.co.uk. Or buy solid state digital subscription ([go to www.thewire.co.uk/digital](http://www.thewire.co.uk/digital)), or turn to page 182: every year *11 million people* have to go looking for an issue of the magazine, it will come to you. £3.

Trip Or Squeek By Savage Pencil



Dusk + Blackdown

By Chris Sharp



Remapping

The East End of London on a cool summer's evening. Mixing Reggae, Electronica, Hornerite and Hedency Wuk, then down through Haggerston and past the fringes of Brixton. On heading to Brick Lane, on the fringes of the City, and as ever, the urban air is filled with sound - car horns, mobile phones, emergency sirens and mixed voices in many numbers of languages. The same shifting frequencies. In fact, that original Dusk + Blackdown's beautifully fluid and determinately multiculturist album, *Merges Music*.

The record's genesis goes back a long way - maybe ten or twelve years to the day when Dan Pinnock (aka Dusk) and Martin Clark (aka Blackdown) first met, drawn together by a shared enthusiasm for Steve Wonder. The pair discovered Soweto during the two-step era, and they were among the tenuously few who stuck with the scene as Groove and dubstep began their falloing, subterranean growth. Along the way, there were revelatory experiences - not least, the inception of PWDub at the Velvet Room in 2005.

"When PWDub started, me and Dusk went to all of them, religiously," says Clark. Having his finger extended at the memories still held: "It really sarked us in - we suddenly became part of this community. For years, consistently, everyone who went to PWDub parties went away wanting to leave to produce, to contribute back, to add to the style - and we were no different." Getting to grips with the virtual studio took a while, though - it was 2006 before the first Dusk + Blackdown EP made its appearance. And their debut album arrives at a time when dubstep is going global and the character of the music is changing fast.

"There has come a point now with dubstep that Dusk and I don't feel that we relate to a lot of it," Clark admits. "It's very upsetting, but it's going in directions that we aren't interested in, the aggression, and the retribution, the rancor, and the lack of connection to the roots of urban London" instead of joining in with the "faster bass, more distorted" tail-chasing of 2006. Dusk + Blackdown's

own music draws influences from some of the most ferocious and thrilling statements of dubstep's past - from an era perhaps already over, when the dubplates really were populated by the sounds of the streets and the people outside the studio.

"Back in 2002," Clark recalls, "there was an amazing confluence of influences which Kode9 called Sinopatra; there was 'Shooby' by High Priest Doctor and Goldprice, you had Wiley doing 'Shanghai'; the flip of 'What' by Wonder is called 'Pain', and then there was Kode9's own 'Sudakastanies' - all these tracks used Asian and Indian samples. It always felt to me like something that hadn't been taken to its logical conclusion - or even to the next step. And, even deeper than that, I just loved it. Loved the melodies and the sense of atmosphere in it, the references to China, Japanese, Indian. Kode9 certainly did have this could be used as a London context."

Clark is a commentator as much as he is a producer, through his recently *Pitchfork* columns and the most immediate observations that pepper his Blackdown blog. He has done as much as anyone to document the development of Garage's living art descendants. An unapologetic optimist sometimes prevents him expressing online the frustrations that he clearly feels about the scene, but his blossoming role as a producer offers a less confrontational way to contribute to the debate - and to agency. His dimly rosy observation that "there are spaces yet to be fully explored".

Merges Music is an attempt to redress the balance, taking the form of an audio voyage around some of the less well-documented extremities of London. Clark is at his most evangelical when he talks about these unheralded urban zones, which turn out in a somewhat list: "Kingsgate Lane, Elephant And Castle, Crayford, Hackney Wick, Wembly - Southall, which is an absolute joy to behold. I've greatly enjoyed exploring these places and being inspired by them."

The first third of the album is filled with betweenness (urban dissonance, "Rolling Reg Deep") in an uneasy haze of Bollywood strings, so caught swivelling out from a Teeling a hop doorway while "Confusion" blends the oscillating, ready-well-of-a-Whale-shaped meanders with the manicetic sheen of sampled stabs. Elsewhere, there's the incisive evocation of Sian with housecum and the sense of space of tables - all of them red and moody-meshed in the crisp percussive and rolling basslines of Alixia dubbing. But *Merges Music* is not the same as *World Music* - just an ingenuous tour to the record's overall impact set the volume of Dame Tilla Lee Berry Gordy and the assorting Yemi, whose gritty gamelan shifts the focus to the housing estates of London's Decklands. For "This Is London", Clark harvested the voices of a slate of urban city folk heroes - those uncredited aunts that descended through an ultra-space-web of special strikers and looming low-end.

As the record reaches its conclusion, it becomes clear that Dusk + Blackdown have produced a fascinating hybrid - a sonic bridge between the angular world of music production and the open, exploratory techniques of documentary journalism. *Merges Music* offers dissonances and resolutions that reflect the antagonisms and the soliditudes of the multiculturist city that inspired it. And it does this not by abandoning the tools of tandem street music, but by having talk in them (soundedit, passavate).

"The dub in dubstep comes from club reggae, of course," says Clark, "but it's not just a sound, it's a process - and you can apply that to anything. If you see roofs and slopes and cliffs, and pushing stuff down and up, you can get that vibe, those tensions, that sense of space, atmosphere - and that's what being in London is like." *Merges Music* is out on Rhymedund (blackdownandduskbydlogspot.com). To hear clips of Dusk + Blackdown's music, go to www.therefin.co.uk

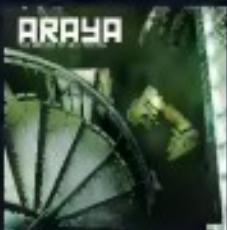
London

benbecula records

Modern Music from Scotland



talkingmakesnosense
"Cloudcroft Mirror"
CD & Download



Araya - "The Bridge
of Hesitation"
CD & Download



talkingmakesnosense
"Cloudcroft Mirror"
Limited 7" Deluxe Vinyl

"Mosslands Series" releases by Benbecula Records are limited mass-released approximately every month, allowing the public to hear great music that would otherwise never see the light of day. Many see distribution and format releases from the regular recorders below...

Distribution: Shoutbox (Europe), Frontex Exposure (Americas), Agi Disk (Japan), www.benbecula.com

Buy online at Benbecula website and all popular worldwide retailers. Download from iTunes, Napster, iMusic, et al.



CHARLES MANSON

Sings
ESP 4003



YUGANAUT

This Musicship
ESP 4044



TOTEM>

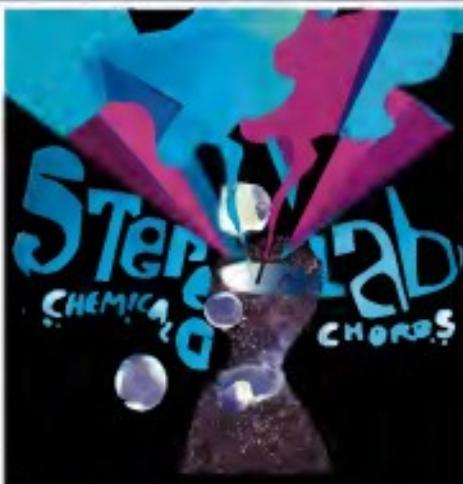
Solar Forge
ESP 4046



CHRIS CHEEK, CHRIS SPEED ALAIN FURIC LEIBOVICI

JUDGEMENT

ESP 4048



STEREOLAB 'CHEMICAL CHORDS' THE NEW ALBUM

CD / LTD. DELUXE CD / LP / DL

www.stereolab.com / www.benbecula.com

Also available

ESP 1000 Omritis Coleen Town Hall 1992

ESP 1001 Lassayon Legacy Cluster

ESP 1010 Lassayon Clusterhead 1993

ESP 1011 Mithril Gosses Premonition November

ESP 1042 Quater Hengel 1994

ESP 1052 Aenea Zinc 2000

ESP 1059 Any Metal Reasons - Infective Micro

ESP 1061 Metal Melody 2003

ESP 1071 Mu-Moving Antennae

ESP 2010 Irakka Loops Noise Garage

10% off all orders!

Use coupon code "benb" during checkout
www.benbecula.com

£ 5.7 - £ 11.99
£ 10.99 - £ 22.99
£ 12.99 - £ 25.99
£ 14.99 - £ 29.99
£ 16.99 - £ 34.99



benb

By Clive Bell

Man

One of the studio treats this spring was a Friday afternoon appointment with a *Resonance FM* radio show called *Brill! Podpoem: Two Cds*. Once a week Aleks Kolkowski would haul his bodyweight in a queer equipment van to the stage—phonographs, wax cylinder players, 78 rpm shellac discs—and broadcast snippets from tracks like “Please Fly Me Over Countryville (Bird In Distress)”, or “Amusement At Algiers Airport”. The show’s title was lifted from one of the discs in Kolkowski’s collection of nearly 20th century sound effects records. In that small pool room, the first cut is “Reckless Baby” and the second “Single Tribe in Operation No Heroes”. Every week he’d surprise a sequence of screaming women, an angry mob, a censored insect, or “The Excited Old Man And Little Chick”. What was consistent was a rich worth of surface noise and Kolkowski’s deadpan presentation, frequently interrupted by the intimate sounds of needle being changed or machines needing hand-tweaking.

Kolkowski has now kitted up a second series starting this month. As well as capturing eight guitars, language, language records and soundscapes, he promises to conduct as though he were his extensive collection of German laughter records. “I tried to perform with these,” he says. “They’re very strange, based on schadenfreude humour at the expense of an unfortunate person. Whereas an English record would be a jolly song, like ‘The Laughing Policeman’, on a German record you’d have someone playing trumpet and making mistakes. The more mistakes, the more hilarity. It’s always a man and a woman laughing – the records have a really systematic form.”

At first the latter assumed the appearance of scratchy sounds we’d field recordings, but of course most were faked in the studio, often by genuine mirth. “All the early ones were made by sound artists,” confirms Kolkowski. “When you listen carefully to the bawls in a bar, it’s someone playing – not necessarily a drunk lot, but a lot of different surfaces



Aleks Kolkowski, in the Storch family

to teach what on. They records were made not for the public but for early radio, theatre and film. In the cinema it wasn’t only a pianist accompanying a silent film; they often had records ready and a lot of them equivalent and tuneful.”

Kolkowski also performs live alongside gramophones, composers for Storch family ensembles, creative installations and even runs a festival booth where CDs are “recycled” into 45 rpm records. The fulcrum for all his projects, he says, is the Storch violin, originally developed by the telephone engineer Augustus Storch in the 1910s, and a series of these acoustic violins attached so long he keeps contact with gramophones for spares in Kolkowski’s studio. “In Budapest I managed to buy a contemporary ‘Streichpfeife Horn Model’, he recalls. “There’s just one regret in the collection where they still make and play them. They are very directional and sound like a transistor radio, and in traditional Romanian music they move the horns from side to side to give a phasing effect. I wanted to make a performance with a gramophone and a Storch violin, because the instrument and the violin is the same, in design, a resonator and a horn. Instead of a violin you have a bridge. The fascinating-with sound effects came because I was using a lot of feedback grooves and surface noise. I was hunting for a blank record to use in a performance. The closest thing I could find was a record called *Violinist* [Ethos on the HHR label]. It was vinyl and it already existed, so it was the most beautiful it was. Then I thought actually that was much in a studio. This is wonderful.”

In a typical solo performance, Kolkowski fills the stage with the gleaming horns of three gramophones and a Storch violin. He begins by connecting a tube from a gramophone to the violin, and plays a vintage recording of, say, fire, through the violin. “It’s like electronic music in reverse,” he explains. “You hear recorded sounds coming through an instrument.” By the end of his set he’s

dusting with test tone records, chewing bonbons and crackling effects. “It’s surprising for people listening, they imagine these types of sounds are produced by an electric oscillator, whereas it’s actually done through gramophone horns.”

Began in 2002 in Berlin, Kolkowski Recording Angels project has continued to evolve since his return to London. He was born in 1959. “We made a coherent collection of a live gramophones recording session, with two telephones and an ensemble playing in front of the horn. Then in the second half we played back the recordings with the musicians playing along very quietly. What was remarkable was that people were applauding as if they were hearing recorded music for the first time. Like a magic trick.”

Another Recording Angels incarnation is Harmonic Grozno, recently performed in the UK by Kolkowski and composer Federico Reuter. Here all the sound is generated from the very earliest recordings, including a speech from Harriet Martí to Hanrahan, and an 1888 recording of Henric’s oration at the Egyptian Revival Festival in a new departure, involving as it does amplification and large-scale electronics. His characteristic Recording Angels is always offering “a playful examination of our ever emerging relationship to recorded music”. Clearly he feels a keen ambivalence towards the CD as a commodity, and what interests him most is the opportunity to make “one of a kind” recordings, unique artefacts that critique the mass reproduction of sound just by existing. With this in view, Kolkowski is slowly building an archive of contemporary art pieces on wax cylinders, with plans to record David Sylvian, Peter Gabriel and The London Improvisers Orchestra. “It’s a way of commemorating the end of much need as we object – going back to the very first recording medium from the late 1800s.” On the second series of *Brill! Podpoem*, two sets of tracks from Janat Nekouni’s *Two Sets* is broadcast on *Resonance FM* Fridays at 8pm from 12 September; www.resonancefm.com.

with

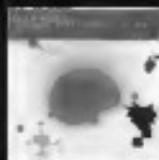
horns

INTAKT RECORDS www.intaktrech.ch



INGRID LAUBROCK - SLEEPTIME
Benzema - Inakt CD 105/05

Ingrid Laubrock · Leon Noller · Tim Wiley



AKIRA COOMARAS - MENI
Alain Rousse - Inakt CD 104/05

Lion Akira · Sylvie Coomaras · Kim Max



ELLIOTT SHARP
Concerto Dantesco - Inakt CD 103/05
Detmar Lohmeyer



SCHLUESSLER & BAUMANN
Gold in Heaven You Had It - Inakt CD 102/05
Alexander von Schluessler
Erin Turner · Paul Lovens

INGRID LAUBROCK SLEEPTIME

- 17/18 London, GB, The Note
- 13/18 Leeds, BS Seven Arts Centre
- 20/18 Manchester, GR, BRICM Stockport Union
- 21/18 Birmingham, BF, Conservatoire
- 22/18 Bristol, CT, Rose Theatre
- 24/18 Reading, FJ, Blue Sun Art Centre
- 25/18 Brighouse, GP, The Angel Studio
- 26/18 Headingley Gang, B, Head House
- 29/18 Tilbury, W, Peacock
- 02/19 London, GB, Charlie Wright's Bar
- 03/19 Huddersfield, GS, University



GUY GRISELDA - AYTON
Phases of the Night - Inakt CD 125/05
Shay Guy · Marlyna Czepiel · Paul Lyman



HANS HASSLER
Solo Schaus, solo walk - solo
Inakt CD 107/05



LUCAS NIGRO - DREAM OPERATOR
Red Ring Records - Inakt CD 128/05
Rolando Laucano · Peter Connelly
Zsuzsa · Bernd Noller · Lucas Nigro

produced by
prohaeretic

Intakt Records · P. O. Box 496 · P.O.D. Zürich, Switzerland · www.intaktrech.ch
Glossatonic · Shafshak (GR) · North Country Distributors (US) · Verge (CA)

**BLEVIN
BLECTUM
GULAR FLUTTER**

Get now on

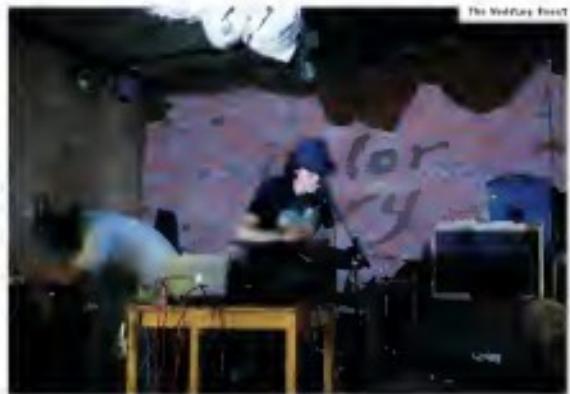
 Hirogo.com

Distributed by Cenglo

BlevinLert.com

Global Ear Beijing

Bucking the city's Olympic drive to hypermodernisation, Beijing's artists and musicians are exchanging their laptops for 'real' instruments. By Lawrence Li



Beijing is fast-forwarding. Despite some of the fervent of before directed at a ban on oil in the history of the Olympics, mostly related to China's record on human rights but also addressing the high levels of pollution in Beijing itself, the 2008 Games have served as a powerful catalyst for the Middle Kingdom capital, which has just launched two new subway lines and an Airport Express railway. The city also boasts a new Kodak building that defies gravity, a Steven Holl real estate project that uses completely recyclable energy sources, and the world's longest Apple computer store. Even Apple Inc. finally opened its first retail store in Beijing, just two weeks before the opening of the Games. If there's one city in the world that can be described as "forward," it's in the sense that Koehnlein talked about New York almost 20 years ago — it's listing.

At a time when the city is rushing ahead, its New Music community is paradoxically turning back to the futuristic laptop-based music that has been in vogue for the past five years to once again embrace "real" instruments. If the sight of a couple of guys onstage beat over their laptops in deep concentration, used to inspire audiences to ponder questions of physicality in live performances of experimental music, it now just turns off many of them. For their part, Chinese laptop musicians have often ventured into contemporary art or returned to the more serious world of classical instruments.

Granted, Beijing was never so hospitable to noise or laptop performers as Shanghai, Hangzhou or Guangzhou. In a city that has been the center for Chinese rock since the early 1990s, stage anarchy is about to be assessed at A year ago, there were three weekly experimental events in town: Windland Rumble at 2 Kitchens on Tuesdays; Olanhai Gaoyue at East Shore Cafe on Wednesdays; and 1+1= D-22 on Thursdays. Today, Windland Rumble is the only one left. As the premier jazz venue in the city,

East Shore was never the ideal place for Orlando Guenyl's often laptop-heavy events in the first place, and Michael Polis — a former investment banker and the owner of D-22 — is too preoccupied with running his musical enterprise, consigned back to the 20s when he runs a similar club in New York and bicoastal groups like Sonor Youth.

While a variety of styles — including Ambient noise, minimalism and glitch — still flourish at Windland Rumble, some regulars, like Zefira, have put on a new face. A multi-instrumentalist who has worked through noise, post-rock, sound art and electroacoustic music, Zefira (Zhang Anting) currently focuses on the art of collective improvisation with his latest group The Wedding Band. Besides Zefira, The Wedding Band are 10009 (Chi Shyong Lin), his re-imaginative pat-trash and Prague, and Liisa, a drummer and laptop musician. All three deploy a range of sound sources, from guitar, bass, synth, mallets and percussion to field recordings and heavy toy-like instruments. H2Z follows a liver mouth ago, Zefira used a simple sinewave generator (designed specifically by Max/MSP expert Mayayuki Akamatsu for the Apple iPhone). His application is as simple as the only adjustable parameters are volume and pitch. "It's here that I can realize the most sense of artifit using Ableton Live," says Zefira. "But what I'm seeking for is a kind of unperformed playfulness, a way to release energy. It's like an environment allows more freedom and suddenly in controlling sound, and I can somehow connect to other members of the group emotionally on stage."

Zefira possesses an eerie similarity within it comes to sound. His exhibition for Awakening Silence, the sound art section of the group exhibition China Power Station (CPS) at London's Battersea Power Station in 2005 was an enigma, electroacoustic soundscape constructed from field recordings made in Hong Kong earlier that year.

But as a hardcore fan of Sonic Youth and Godspeed You! Black Emperor, he's never satisfied with just a laptop and mouse on stage. "When I perform with laptop, my always about modulating decent of handmade samples on the spot," he says. "The compositional process to done at home and the live gig is more or less just playback. It's not much fun. The Wedding Band is all about sound impression and instrumental soundscape. We focus on extending the possibility of the instruments as well as the structural and emotional aspects of music. It has just started and we still have a lot of work to do."

In another part of old Beijing city, a different kind of experiment is being played out in a bar called Yangyang Yuanren. If you consider that improvisation has never been a part of China's music tradition, it's no wonder that Beijing's free Improv scene is being promoted by a Chinese Improviser player who immigrated to Norway in 2006. Born in 1983, Li Tingqiao studied Chinese bamboo flute and bamboo in his youth. After teaching himself alto sax at the age of 22, he became a regular guest player in the city's avant rock and jazz scenes. Li's initial take on avant garage was Impression, as revealed by an early anecdote on his blog: "After my session, a foreigner in the audience came up and told me that he didn't know there was free jazz in China. This is new to me too. I do know that jazz is free jazz (freedom), but I've never heard of the thing called Free jazz. So I asked him guy what it is, and he replied astonished, 'Why? It's exactly what you play yourself!'"

After two years of constant rehearsals, planning and scheduling in Norway, Li returned in September 2007 with an agenda. In the introductory text of Beijing Free Improvisation Alliance, a "free collective that focuses on free Improv music, while also creating an experiential rock and avant jazz," he states that our Alliance aims to "make Chinese musicians better improvisers and to provide a stage for free Improv music lovers".

It may be some time before that ideal is realized, but the Alliance has got off to a good start. Our recent gig featured Li, the wonderfully eccentric folk singer Xiao He on vocals and guitar, keyboard player Misaki (Li Jianli), who studied composition at Ecole Normale Supérieure de Musique de Paris, Cologne based multi-instrumentalist Bokho Ho on electronics, and gagaku (Sheng Jin) on violin. Classically trained musicians are generally the least capable of improvising, but Misaki is already an Alliance regular. Gagaku, meanwhile, is best known as a Vi and multi-headed orb, but there no stronger for the violin, as her Father is one of the few Chinese virtuosos with an international reputation, touring around Asia the world over.

Free Improv musicians are usually taciturn individuals. Li, on the other hand, has miles five blogs, three MySpace pages, several online photo albums and an atheist personal site (Bitterness World). More than that, he'll use these platforms to make pretty comments on Chinese police, but he's also good at producing incisive statements: "I wish we be unclear between different genres of music," he says. "If my wish fails to fulfill, then I will try to cross the boundaries." □ www.chinaimprovisations.com

THE FOLLOWING ARTISTS ARE IN

RECOVERY

Richard Chartier and coH Fennesz Jason Forrest
Robert Henke Jenny Hoyston's Paradise Island Ryoji Ikeda
Jóhann Jóhannsson Robert Lippok feat. Caroline Thorpe
Momus and Germlin Matmos Barbara Morgenstern
EJNiben alva nota People Like Us and Ergo Phizmaz
snd Susan Stenger J.G.Thirlwell Carter Tutti
Mika Vainio :Zoviet:france:

RECOVERY: A collector's limited edition box set featuring 20 cover versions of classic hits from the 70's, 80's and 90's, chosen by leading contemporary musicians working within electronica.

10 x 7" vinyl. Numbered edition of 500.
Box set design by Graham Delpoon

Available Sept 04 exclusively through
www.thefutureofsound.com

IMPORTANT RECORDS

NEWS/PANEL/CLASSIC THE WEBZINE OF IMPORT RECORDS

100+ Labels/Artists: Prima Dose, Foomfunk, Hired Gun, Deep, Member, Colder Temperature, MDM, Greg Gourin, Microshock, ERN



MERZBOW
DOLPHIN SONAR CD
Merzbow's first solo album contains pieces originally on the annual brutalist compilation of music from 1998-2002. "Dolphin Sonar" is a 10-track collection of minimalist, distorted and broken sounds. It's an angry animal that's been beaten up and then forced to sit still. It's a mix of the most intense and most peaceful moments of Merzbow's career. Through this he creates a sense of hope, control and peace. Listen to the first track here: www.merzbow.com

TOM CARTER
SHOT AT INFINITY 1 CD
A collection of 11 recordings from various independent record companies from 1994-2002. "Shot At Infinity 1" is a collection of tracks from the most interesting and important releases from the last decade. From the most obscure to the most well known, this is a collection of tracks that have influenced many others. This is the compilation record of the year, and it's a must have.

TOM CARTER
SHOT AT INFINITY 2 LP
A collection of 11 recordings from various independent record companies from 1994-2002. "Shot At Infinity 2" is a collection of tracks from the most interesting and important releases from the last decade. From the most obscure to the most well known, this is a collection of tracks that have influenced many others. Limited edition of 1000.

KAMIKAZU'S KOTOKO & METIS SORRY SAYING LING CD
Kamikazu's second solo album continues the Japanese underground. Kamikazu has been a fixture in the Japanese New Wave scene for over 15 years. She's a unique artist who has influenced many others. Her music is a mix of traditional Japanese music and rock. Listen to the first track here: www.kamikazu.com

DOULIE THE NEW CLOCKADAS/HARDWIRE CAMPAIGN THE MILITANTLY MAD THINMAN LP
Listen to the new "Clockadas/Hardwire Campaign" split 12" from DOUCHE. Doulie's first solo album and the new "Mad Thinman" is a collaboration with the New Black. The split 12" is a mix of the best of both worlds. It's a mix of the most intense and most peaceful moments of Doulie's career. Through this he creates a sense of hope, control and peace. Listen to the first track here: www.doulie.com

ASTRO-HIROSHI HAROSHIMA
THIS SOUL FROM THE PURPLE DAWN LP
A collection of 11 recordings from various independent record companies from 1994-2002. "This Soul From The Purple Dawn" is a collection of tracks from the most interesting and important releases from the last decade. From the most obscure to the most well known, this is a collection of tracks that have influenced many others. Listen to the first track here: www.haroshima.com

ASTRO-HIROSHI HAROSHIMA
AT MURKISH MILLION TEMPE LP
A collection of 11 recordings from various independent record companies from 1994-2002. "At Murkish Million Tempe" is a collection of tracks from the most interesting and important releases from the last decade. From the most obscure to the most well known, this is a collection of tracks that have influenced many others. Listen to the first track here: www.haroshima.com

OUT AUGUST 4
HAIR POLICE 'The Certainty of Swarms' CD
New full length, Satanic says: "Most fucked up and complete mind blowing release from Hair Police yet."

DAN BURKE / THOMAS DIMUZIO 'Upcomign Events' CD

MENSTRUATION SISTERS 'MA LP'

GREG KELLEY 'Religious Electronics' LP

ALREADY OUT:
DINO FELIPE, THURSTON MOORE, RELIGIOUS KNIVES, MERZBOW, CONSUMER ELECTRONICS, CCCC, DEMONS AND MORE

ALL AVAILABLE AT www.nofunctionproductions.com

NO FUNK PRODUCTIONS

DISTRIBUTED BY DAVID GROSS, KARENNA & LOREN TIGHE
www.nofunctionproductions.com

Cross Platform Sound in other media

In the same museum where Adolf Hitler denounced avant garde art, Allora & Calzadilla recontextualise the dictator's favourite piece of music with strategies borrowed from John Cage and Gordon Matta-Clark. By Marinus de Ruiter

Andrea Gschödl performing "Die To Joy"



"As we are living in a state of armed globalisation, it seems that war has become the new total means to express political and even non-political ends," declare Jennifer Allora and Guillermo Calzadilla. "Proceeding on ways through which people justify and that engage in such violent strains of human behaviour. In other words, what makes people live and die, hate and kill, for a cause seems to us to be a very important field of investigation. Music has no small role to play towards this end."

In their recent multimedia artwork, the New-York based artists have explored the relationship between war, war and power. The great hall in Munich's Haus der Kunst – where Adolf Hitler notoriously denounced modern forms of expression as "entartete" (erotic, degenerate art) – is thus the perfect site for their new performance piece, *Die To Joy*. *Reprise, Prepare, Proceed*, as it is based on Franz Liszt's grand vision of Beethoven's Ninth Symphony, which, as one of Hitler's favorite artworks, was frequently performed at *Die Führer* during the Nazi period.

Allora & Calzadilla, who recently moved to Berlin for a four year residence, have always worked in a variety of media, including installations, performance films and sculpture. *Stop, Repose, Prepare* has pounds music as its cornerstone on the Ninth's fourth movement, notably "Ode To Joy" portion. Since June, March granted Andrea Gschödl has been playing variations on the Liszt version two to three times a week on a modified Beethoven. A round hole has been cut through the centre, removing the middle part of the strings, and the pedals have been inserted, forcing Gschödl to play the instrument from inside the hole. In addition, the piano is on wheels, allowing her to move around the room during certain sections.

In its deliberately hobbled form, the piano references various works, most obviously John Cage's prepared piano pieces from the 1940s. The removal of strings causes parts of the still somewhat Beethoven music to sound percussive,

The cut-out piano itself looks towards Fluxus, several of whose members have recorded pieces in a radical way. The de-caised Beethoven also brings to mind the architectural concept of conceptual artist Gordon Matta-Clark, who bored perfectly shaped holes through the walls of road-side buildings.

With *Stop, Repose, Prepare*, Allora & Calzadilla subvert the idea of "Die To Joy" as a symbol of power, a political tool and, in their own words, "an icon of humanist plausibility". "I think it's known of what it wants to portray, which is brotherhood and being in common, that it has been claimed by so many different groups to completely different ends and uses," comments Calzadilla, before his interview continues. "Our idea is to critically看待 it once more time and try to reconsider it yet again in another time and space," adds Allora.

Since the premiere of the Ninth in 1824, three years before Beethoven died, "Die To Joy" has been claimed by a great diversity of ideologies, as a musical and European ideal mentioned in his book Beethoven's Ninth A Political History. Aside from the Nazis, "Die To Joy" was used as an anthem by the Nazis, the white supremacists of Rhodesia, east Zimbabwe. It was used by Abboud Guéraoui, leader of the Persian rebel movement Shahid Fat. In 1955 it was chosen as the official European anthem, and in 1968 Leonard Bernstein conducted a performance of the Ninth to celebrate the collapse of the Berlin Wall. The same year, the Ninth was tested through misappropriation by German students during the student square protests – which was ironic, since, years before, Mao had favoured it as the music of the Cultural Revolution.

Allora & Calzadilla were rapidly fascinated by the short popular section of "Die To Joy" – its so-called Turkish march. Like many of his contemporaries, Beethoven was drawn to instruments that originated in the Turkish military and spread throughout Europe in 1800s, as a result of the wars between the Ottoman Empire and European monarchs. Allora & Calzadilla's interest in the Turkish march shined with

their recent series of artworks, which explores the role of music in militancy.

"When you look at history you will find that a lot of musical instruments were actually developed as signalling devices, as effective ways to communicate orders to soldiers, from drums to horns. Flutes and trumpets", says Allora. "Music becomes part of the battlefield, with specially designed horses drawn carriage to accommodate the drums or horns of the musical regiment. Even today, MP3 players are plugged into the sound systems of armoured tanks, with playlists of popular music from Eminem, Tupac Shakur and Metallica to Death Metal and Country music, selected by soldiers as background music during combat."

Their recent war music work combine sound and music with sculptural elements and performances. *Chronic*, for instance, is a broken-like structure from which a brass band attacks the audience with penetrating versions of politically charged hits like "Born In The USA" and "Sunny Bloody Sunday". For their light and sound installation *Wake Up* trumpeters were invited to record a now version of the military wake up call, "Ravelle". US Inspector Paul Bowker resorted to fire-pot clean instruction while Maestra Karbjaj called a static assault reflecting the winter in his hometown Sveti Stefan. Other participants included Birgit Ulher, Peter Heijnen, Ingrid Jensen and McBride Turner.

Although their work is informed by politics and historical developments, Allora & Calzadilla, who have been collaborating since 1995, refuse to call themselves political artists. "It's a way of simplifying, because we always have generated towards interesting historical and social information in our projects," says Allora. "That doesn't mean that we underestimate any less the experimental component of it, the actual inventive component of what actually does happen in this case as the musical side. I give equal importance to the whole board." □



Calzadilla (1996)



**"Blue" Gene
Tyranny**
The Somewhere
Songs
The Invention
of Memory
Thomas Buckner voice



Nils Bultmann Terminally Unique

Nils Bultmann violin,
keyboards, guitars,
bass and vocals
Eduardo Michel-Henry
alto-saxophone, flute
Samy Kogen cello
Paddy Crowley drums

DISCOGRAPHY & MAILORDER:

109 West 27th Street, 6th Floor, New York, NY 10001. Phone: 212 622 8990
Fax: 212 622 8994. Email: bluegene@msn.com
www.bluegenetyranny.com.



Music for the inquiring mind
and the passionate heart

LEO RECORDS NEW RELEASES



CD LP 007
MARK DULERY - STYLING KING
DYLAN VAN DER SCHIJF
JELMER



CD LP 008
AMERICAN ADAGIO
ARCHIPELAGO JAZZ
ORCHESTRA



CD LP 009
J. BOWLES IN SETOOL,
LAUREN NEWTON &
PARK JE CHUN



ACTM 1991020

World People



CD LP 011
DEERS FURIOUS
WORLD PEOPLE



CD LP 008
J. BOWLES IN SETOOL,
LAUREN NEWTON &
PARK JE CHUN



CD LR 014
JAMES GROHOL ORCHESTRA
LIVES OF THE MUSICAL IMMORTALS



CD LR 014
JAMES GROHOL
LIVES OF THE MUSICAL
IMMORTALS



CD LR 014
JAMES GROHOL
LIVES OF THE MUSICAL
IMMORTALS



CD LR 015
CAROLYN HUME
GRAVITY AND GRACE



CD LR 015
CAROLYN HUME
GRAVITY AND GRACE



CD LR 015
CAROLYN HUME
GRAVITY AND GRACE



CD LR 016
V. SUTYOROVSKY
DEDICATIONS



CD LR 016
V. SUTYOROVSKY
DEDICATIONS



CD LR 016
V. SUTYOROVSKY
DEDICATIONS

Distributed by Glareaway Records

Glareaway Records, Victoria, BC V8T 1R6
Telephone 250-412-1000, Fax 250-412-1077, E-mail: lprecords@glareaway.com www.lprecords.com



TEMPORARY PUBLISHING USA
NEW YORK - USA - GERMANY

Invisible Jukebox Daniel Johnston & Jad Fair

Every month we play a musician a series of records which they are asked to identify and comment on – with no prior knowledge of what they're about to hear. Tested by Mike Barnes. Photography by Eva Vermandel

Daniel Johnston and Jad Fair have been friends and collaborators for more than two decades. Both have exerted an influence on a US rock mainstream from which they are excluded. Fair arrived in the late 70s as one half of the then shockingly primitive Half Japanese, which also included his brother David; Johnston issued the first of his home-recorded cassettes, *Songs Of Pain*, in 1981. Since then they have both gone on to produce substantial bodies of work that are routinely held up as prime examples of Outsider art; their songs, recordings and artwork certainly feel raw, unmediated, and almost autistic in their monomania.

As well as his ongoing work with Half Japanese, Fair has recorded solo and collaborated with The Pastels, Teenage Fanclub, Yo La Tengo and many more. The equally prolific Johnston has been covered by more than 150 other artists, including Tom Waits, Mercury Rev and Spiritualized. There has even been a rock opera, *Speeding Motorcycle*, based on his songs, which premiered in 2006. Jeff Feuerzeig's

documentary about Johnston's life and music, *The Devil And Daniel Johnston*, won the Director's Award at the 2005 Sundance Film Festival, and showed the extent of Johnston's bipolar disorder and schizophrenia. The two share a mutual love of US pop culture, referencing B-Movies, horror films and cartoon characters in their work. They have recorded two jointly credited albums and another under the name The Lucky Spemre.

Fair and Johnston are both prolific visual artists, Fair with his intricate paper cuts and Johnston with his drawings and paintings. The Jukebox took place in a Manchester hotel during a UK tour billed as Daniel Johnston & Friends (as well as Fair, the friends included Scout Niblett and members of Yo La Tengo and Teenage Fanclub). The room in which the Jukebox took place was laid out for a conference, complete with A4 pads and pencils. Johnston drew continuously throughout the interview, producing seven completed drawings.

Bert Convy

"The Monster Hop"

FROM THE ULTIMATE 80s AND 90s RECORDS COMPILATION (2002) 1981

Daniel Johnston: It's a great song, it's very cool. It sounds like Brian Pernot. We did "Monster Mash", too, with my band. Do you know "Monster Mash"? That was his most famous tune. Jad Fair: That reminds me of one of those BMR songs: guitars where people write lyrics and send them in and pay for someone to record them as a song. Monsters seem to have been a recurring theme in your music and interests.

JF: Very often. My brother David and I just finished a new album. It's all monster songs. We're hoping to have it out for Halloween. Monster movies when I was a young boy were always my favorite movies. DJ: Mine too. My sister wrote me a letter. She said, "You just wrote a review? Do you know who will like — King Kong, Mo' Godzill?" I got all excited and later that year it was on TV. It was one of the major events of my life. I loved it. I kept collecting videos and stuff cos now you can find anything. I used to collect the little five minutes, 50 foot reels. From the *King Kong* to *Godzilla*. The one I'd watch over and over. Now I have the DVD. It's a great movie. I like them about five more. The Universal and the Hammer ones are my favorites. "Guitar Chords on the Run" from "Summer Time" (on the duo's 1989 album, *It's Spooky*, remember that? Yeah, there were some monsters in my music as well).

Captain Beefheart & The Magic Band

"Ella Guru"

FROM 1982-1984 REISSUE (2002) 1981

DJ: I haven't heard this. Who is it? I like it a lot.

JF: Is this The Magic Band? They were so impenetrable but with a loose feeling.

It's one of the early, discarded backing tracks for *Third Movie Requie*.

DJ: People always told me about [Captain Beefheart], but the only track I ever heard was "Meet the monster tonight" ["Tropical Hot Dog Night"]. JF: When I was a teenager my favorite bands were The Magic Band and The Stooges.

DJ: When I was young I loved The Beatles, all their solo albums, and the early Queen albums. I remember when *A Day At The Races* came out, that was after *A Night At The Opera* and they were both Marc Bolan brothers. Jimi [Hendrix] was a legend in high school and I lived in a world of listening to Queen and other groups, but I think I really discovered The Beatles until I was a student in high school, and as soon as I got into the music, I started changing. I started talking to girls in an English accent [laughs].

JF: And did it work?

DJ: It didn't. There were girls all around me and I became My Coat, and I changed. It's always been The Beatles for me.

Miss Beefheart a particular influence, Jad?

JF: Musically, yes. It just seemed so different from anything else I was listening to. I guess the closest I was listening to at the time was Lou Reed. I was a big fan of his work. It just seemed like the easiest thing going on at the time. There were a lot of good bands but Captain Beefheart seemed the deepest.

When did you start playing music?

JF: About 19, perhaps, when I went to college. I was staying in a house and one of my roommates had a guitar and amp, and we were isolated enough that we could play music pretty much any time we wanted to, so I got a drum set and a microphone. Oh, and my brother David was there as well. I was wondering, Daniel, if you started writing songs about the time you had your English accent

going in High School?

DJ: I started in quite high, but when I met this girl, I really liked her a lot and wrote a couple of funny little songs. So the second day I saw her, I took her into the piano room and played them for her. And she said, "You know, you do that well." And I loved her so much that every day after that I was trying on the piano writing songs.

How did the two of you start working together?

JF: Well, I came up to New York to record with Sonic Youth, and weren't you doing a recording with Kramer at that time?

JF: I was. I went to New York to record with Marc [Tucker] and so we were both in the city thinking the same words.

Do you still just meet Marc Tucker and we had just written a song and we said, "Man, would you like a song?" He wrote the lyrics and I wrote the music to it. And we wrote a number of songs just sitting around, and a song that ended up on my 1980 album, "Same Things Last A Long Time", right? Then we did another song and we had some really cool people playing, it was something about Jesus's prayer in the Garden, featuring Jad, I had vocal. But I never put released that I knew.

JF: It was done at Kramer's studio but it's not even if he still has a tape of it.

The Velvet Underground

"I'm Shaking With You"

FROM 1969-1970 COLLECTOR'S EDITION (2002) 1969

DJ: Lou Reed and Marc [Tucker]! Is this something they did when we were in New York?

JF: No, it was closer to '80, '81. I was pleased to hear this in the *Juno* soundtrack, which was a very enjoyable movie.

Marc Tucker's solo career has been somewhat overshadowed by her being the drummer in

Bonnie Johnson and Del Felt in Worcester, July 2008



The Velvet Underground. How do you rate her as an artist?

JF: I'm a huge fan of Louie's *Playing Possum* is one of my favorite albums. While I'm a fan of Louie's as a musician, if he'd never played drums, if he'd never been in The Velvet Underground, I'll be a fan of Louie as a person. I feel real privileged having gotten to know her. I looked for a while like she would be on the tour with David. When we were first putting the tour together, I gave Louie a call and she was real keen on doing the shows with us, but she's now taking care of her grandson and didn't feel that she could be away from him for two weeks.

Her drumming style is her style. I guess there are a few drummers who try and emulate her style, but before Louie, I'd be hard pressed to think of another drummer who got that same sound. The Velvet Underground would have been a totally different band if they had just had a straight 4/4 drummer. Louie is the hardest drummer I've ever seen. She's not very tall, boy, she does seek these things. I played one of her others *Louie Louie After Absolution*, she produced one of the last Japanese albums on two CDs too.

Were you a fan of The Velvet Underground, Daniel?

DJ: I've heard more of Louie Reed than The Velvet Underground. I've bought a lot of records, but there are records to be known, of course, but I had Louie Reed's *Street Hassle* really early and really loved it; it was a discount record. I used to buy off the \$1.99 records at Kinko's department stores. *Street Hassle* was one of my favorite Lou Reed albums and I also got *Motel Marquee Music*. Boy, was that a masterpiece! I played it all the way through. That was delicious when he did that album [laughs]. I don't know if there was some kind of secret message there I heard that he had his contract obligation.

OK, my friend's probably looking for me. Is that it? Can we take a smoke break, see if I can find some cigarettes?

Earth

"Divine And Bright"

1990 (MCA/WEA) 10:59/10:59 (CD QUARTER 1990)

It's a well-known guest musician singing with another group

DJ: It's very cool.

JF: Wish I can think who that could be. It's then with Kurt Cobain.

JF: Oh, is that right? It sounds good. Half Japanese did a tour with Nirvana and each night they were just incredible, just amazing. It was funny how I found out about the tour. I had a copy of *Spin* magazine and I was reading an interview that Kurt had done and he said that he had chosen Half Japanese to be the opening band on the tour and that's the first time that I had heard anything about it. And then I called my booking agent and she said, yes, she had just found out about it.

What kind of reception did you get from the *Reverend* fans?

JF: We were playing mostly at colleges and so on, and assumed that we would be playing mainly to college students, but it was a much younger audience than that — middle school or high school — and any song that we did (that was fast, we got a good reaction, any song that we did that was slow,

they just leaned out and looked). So after the first night we decided to just do all that songs and it was fine. I was wondering, David, if you ever met Cobain? He went on record saying how much he liked your music and was often pictured wearing your *Hu*. Have Any *Ts* T-Shirts?

DJ: I remember before he supposedly died, my next door neighbor was listening to him a lot and would sing around, get a pizza or whatever and he would play Kurt Cobain. And then my manager brought me a Xerox photo of him on MTV wearing one of my shirts. There's one thing I hear a lot about because I was really, really famous. That when he was supposed to be dead, every time was listening to the radio, he'd have a hit. Even today, he has hits from his old recordings. He died and it seems like he's still on the charts — that's pretty good for a dead man. I've heard about Louie once like when I went to the concert last year, you know?

JF: I've heard Nirvana in a grocery store where it was like elevator music. I wonder what Kurt would think of that?

JF: I think he'd like it with it. It's like a re-viving us, where they have to change every eight years or something to avoid getting sued for copyright. I don't know if they still do that but at the time it was a common practice.

NRBO

"Gert Scour Cookies"

1990 (MCA/WEA) 10:59/10:59 (CD QUARTER 1990)

JF: Ignoring end giving a thumbs up! NRBO is by far my favorite live band. I used to live in the Baltimore, Maryland area and any time they played in Baltimore or Washington DC I would go to see them. My wife Patty and I used to have an NRBO license plate on our car.

They've covered lots of different artists and genres of music from *Smash Mouth* to *Death Cab for Cutie*.

JF: When you're NRBO they have such a wide range to them, another band that I think about is the same kind of why would be to La Fergo is that they are open to any source and they are able to do anything they like. They are such a fun band. NRBO wrote some songs for *The Simpsons*.

JF: Yes, and they were actually characters in *The Simpsons* one show, when Homer goes to a bar and NRBO are the bar band.

And they played zombies in *George Romero's The Day Of The Dead*.

JF: They did. And they recorded one of my songs. It appears in two of their albums, a song called "Male In The Glass".

What quits off your wedding? Is it something that you do everyday?

JF: Most of my time now is spent on artwork because I'm doing more exhibitions, so I don't do as many things as I used to. But I still play a good bit. For three or four years, I've been doing this thing where I write the last word first and just add words that rhyme and then I'll fill in the rest. When the words are in place, it sounds funny strong.

Are you playing all your *new* songs on the tour, *Desire*?

DJ: We play a treatise song, "Piss". We have our own tour bus, which is something more than I would have expected. Everyone's friends with each other and we are having a good time. How many shows have there been? Five? Three? I've lost track. I don't even know where I'm at, usually.

Jandek

"Baby I Love You"

1990 (LAST CALL) (CARRERE RECORDS) 10:59

Q: It sounds great, who is it?

JF: Could it be Jandek?

Yes, it's from *Love Curse* from 1982, which was his 2nd album. He's released nine (then 10) new JF: When he released his first album, he sent out a box of albums to me, about 20 copies of it. I enjoyed it, but I didn't know that I needed 20. I gave a copy to my brother and still have about 17 or 18. Jandek is often talked about as being an Outlaw musician.

Q: That's what they call us now. Outlaw artists. What do you think of that as a description? DJ: Well, you know what I like about it is I think Outlaw art is really experimental, amateur art. It's like in the art world how galleries are focusing on it more and more. It's amateur art. I remember I went into a resale shop one time and there was a lady there and she had a drawing on a notepad of a tree and something else. I can't remember what, I said, "Can I have this?" and she said, "Sure," and I put it on the cover of a notebook and wrote a whole book about it [laughs]. I was so proud. I think everybody should be an artist. When I was in school, and everybody would be drawing, I thought this is great, everybody is doing great. I knew all the art and it seemed to say a lot. I think they should do art more in school because they mean self-expression.

What about being called Outlaw musician? Are you comfortable with that, with its implication of being a bit crazy or an anarchist?

JF: I'm fine with it. I can't say that I pay any attention to it as crazy as another, because I just do whatever I do and whatever the reaction is it's out of my hands.

Q: What have you got next? Any Beatles?

Tessens Van Zandt

"Nothing"

From *THE NEW RONES* (EMI) 1971

JF: Is that Tessens Van Zandt? He was a great songwriter and performer. I saw his very last performance in Hamburg, five days before he passed on. It was pretty obvious that he had been doing some drinking that evening but he still sounded in good voice. I also saw Duke Ellington's last show. And David, I'm looking forward to your performance tomorrow night!

DJ: Right! I'll be up bright with you and I don't know what he's doing! He had a couple of drinks and a bong and stuff, and I'm thinking, what's David playing there?

[Tessens has been continuously slurring throughout the interview] Daniel, would you mind drawing me a picture?

DJ: Sure [he takes off the drawings he has done so far from the pad]. You can see one of those for the article. Maybe just would like to draw you a picasso as well?

Thanks, that's really good work — and fast!

DJ: Well, I draw more than I play music, but I've been trying to get with the music. [Continues drawing] Tessens Van Zandt lived in Austin, Texas, where you both live or have lived. He used to hang around with Roy Orbison, who also lived there. Q: I know Ricky Warwick. I remember the first time I walked into his house, when this guy took me to meet him, we came to the house and he was playing



piano along to one of his records, *The Evil One*, you know that album? And it was so scary to see him playing that music. I fed my tape and as soon as I handed him my tape he handed me a copy of *The Devil One* and I loved it.

JF: Rikky's in good voice now; I've seen him a couple of times this last year.

DJ: Yeah, I hear he's playing out again, that's great. *JF: Astoria's a great city. That's where I live now. It's a great music scene, an alternative scene.*

What was Astoria like in the 80s and 90s when you were coming up, Daniel?

DJ: Them were the days. The Butchette Surfers came and they were like the biggest thing that ever happened to Astoria. I went to all of their shows...

My brother wants to go out, so I'd just like to say, hello everybody, and come and see us on this tour, and I'd like to thank JF. I think I'd better go. Good luck to you. [Johnson waves but a brought back for the conclusion of the interview and the photograph]

some of your music, is that true?

DJ: Well, I never met her but I would love to work with her. But I guess I'm not famous enough to catch her eye. But I've always loved her records. When John put out albums in the 70s, he had Plastic One albums, right? She would have a Plastic One band with her singing and John and Flingo playing.

This is actually from the Plastic One Band album, with John and Flingo

DJ: Then John had Imagine Out and she had an album, *Apparitions* or *Imaginary Universe*, and John was all over it, but it was really interesting to listen to it. But I got them for, like, 50 cents in Woolworth's back home. See, she really didn't sell, but I really loved them. I always wanted to get a copy of this to give to The Butchette Surfers cos I think they would have really loved that. On that Plastic One Band [album] by Yoko, she would just scream, "Haha", and the next song, "Why not" [laughs].

The Modern Lovers

"Someone I Care About"

From *Hot House Lovers* (RECORDING) 1970

JF: The Modern Lovers were just an amazing band. One of my all-time favourite bands. This would have been one of the recordings recorded by John Cole. They also did some recordings produced by Kim Fowley. And he was in contact with you for a while, Daniel, wasn't he?

DJ: Kim Fowley wanted to produce me and I didn't know what to think. He gave me ten of their papers and he was saying, 'Saxophone solo', and he was picking out my songs, and I was thinking, this guy wants to ruin my life, he wants to make me sing all these

old songs. I didn't know what to do. But he wanted to find out what I sounded like in the studio, right? So I went ahead and took advantage and recorded an album and bought the tape, so we immediately released it. It was an album called *Continued Storying*. I would like to work with him some day because of *The Runaways*. I liked them a lot. And on the album I had a song called "Girls" and I had an excerpt from their "Cherry Bomb", on it towards the end. Lots of *The Runaways* songs are about dissolved romance and unrequited love, which seems to be a big element of your music as well, Daniel.

DJ: Yeah, it's *The Beatles* for me, because The Beatles knew music well. They were not really making fun of music but they studied music, they heard a lot of music, there are so many different styles in their songs. Some people when they get famous, all they care do is listen to their own music. And I'm thinking, how can you get on by listening to your own music? But The Beatles taught me that every time I write a song to try and make it different. You've said in the past that you wanted to write songs filled with ideas. Do you still look to do that?

DJ: Yeah, I write 20-30 songs then I leave as Plastic One Band and say "I need your own pain", so I started writing songs and called the album *Songs Of Pain*. Thirty where it comes from, from John Cole was my biggest hero and when he died I couldn't believe it. Before he got killed I was thinking, hey, The Beatles are going to get together I just thought in my heart, I've got to carry on for John. And that's where it really started. To view David Johnson's drawings, and to hear two songs recorded especially for *The Who* by Jim Peacock go to www.thewhewire.co.uk

Yoko Ono

"Gentleman Morning I Pushed An Empty Baby Carriage All Over The City"

From *Hot House Lovers* (RECORDING) 1970

DJ: Yoko! I know Yoko One! I bought a lot of her records in high school!

JF: I'm a big fan of Yoko, I think she's great. One of the reasons we still listen ourselves Hat Japanese was that we were getting a lot of influence from Japan at the time and Yoko was one of the people that we were listening to. She was doing things so different from anyone else.

I bleed, Daniel, that you asked Yoko Ono to produce





World of interiors

Created in the hermetic surroundings of his Paris apartment, the recordings of Ghéraldine Tazartès describe a world in which clashing cultures come together in wild and messy juxtapositions. Nick Cain meets one of the most remarkable but least known figures in experimental music.

Photography by Sébastien Agnetti



Stepping into Ghislain Tardieu's a Paris apartment is not unlike entering a parallel reality. A single room, perhaps five metres wide and 15 metres long, with a mezzanine kitchen annex, it's impeccably tidy yet crammed with an overwhelming array of objects. Mathematics ordered shelves contain layers of books, CDs and knock-knobs. It will be no fight with paintings, drawings, brass instruments, odd-shaped pieces of mirrored glass and arcane electronic instruments – keyboards, synthesizers, a harmonium – all laid neatly under oilcloths and arranged precisely on tables. A well-carved man's head with mismatched horse hoofs from the wall, a child's bobby from another. When Tardieu mentions that he has lived here since 1962 and that all his albums have been recorded in this self-contained space, it's hard not to think of the apartment's sensory overload as a visual representation of his music. "I have some kind of impression about this place," he reveals. "Without it, I don't know if I am a musician."

The apartment is in the Bastille area of Paris, just west of the city centre. A couple of hundred metres west along the Rue de l'Assomption Saint-Antoine is the Opéra Bastille, commissioned by François Mitterrand in the late 1980s. Tardieu lives almost in the building's shadow, but his music is the very inverse of the state-approved high culture it represents. Over the past three decades Tardieu has issued eight albums, in his 1987 debut *Diaspora* to last year's

Hymne Off Music, which juxtaposes his pan-global sounds with Kyrgyzstan improvisations, raw distorsions and loops. Raw sound cut-ups and pounding percussion. An outrageous jump-cutting megalomaniac. Often eccentricus, typically bewilderingly rich in paradox, Tardieu's music blurs genres and confounds styles, despite a certain yet primitive musical form which is utterly aca-gnosis.

Tardieu himself is an iniquitous presence lurking in the margins. Upon meeting him it soon becomes apparent that his mysterious and ledged profile are not unfriendly. Gregarious and warm, a ready and generous conversationalist, he looks very close to prance his moods, and consequently is ignored by an uninterested, uncomprehending public. Randy interviewed: "No one asks," he shrugs; he hasn't performed live in many years. "In 2007 was the release of two albums of new material, after just one in the preceding 18 years. He would make a return to performance this autumn at the Colours Out Of Space festival in Brighton, and an archival recording is scheduled for release later this year. So excluded a figure it's difficult that this small amount of activity constitutes a career assessment. As he serves up piping hot espresso in weathered wine glasses, entrepreneur Dan Warburton and I sit down to listen to his story.

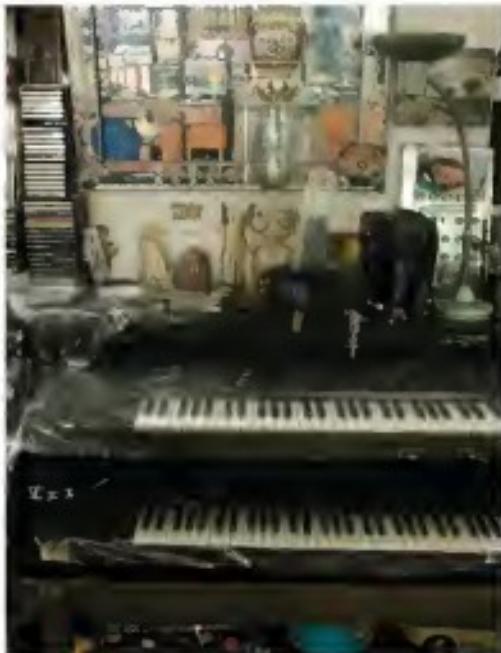
Ghislain Tardieu (pronounced Gay-uh-Jean) Tardieu was born in Paris in 1947 and grew up in the

Boulevard de l'Yonne area, on the east of the city. His family's musical experience came at the age of nine, when his father played him Beethoven's Moonlight Sonata. "We listened to it together. I loved it. I played it again and again," he recalls. "I told myself that I wanted to be a musician, I wanted to play music." He remembers: "I'd sit about time spent in the woodcut park at Bois de Vincennes. "It was important for me as a musician to be close to the woods. I used to spend a lot of time alone in the woods singing, without thinking, without being a musician. I sang really loud, I used to make the ducks tremble on the lake." At age 13, while sick with gout at the death of his grandmother, "I dug a hole in the woods and sang alone for a very long time. I never took home to sleep, but I went back to the woods to sing."

He was versed on jazz: Miles ("Cochine, John Lee Hooker, Charlie Parker, Ray Charles, Herbie Hancock") and popular music: "The Beatles, The Rolling Stones and Jimi Hendrix. His early musical development was a tale of frustration and failure.

"I took piano lessons, but I wasn't very disciplined. Because I didn't get very good marks at school my dad stopped the lessons. So from the age of 13 I was looking for an instrument. The piano was too big I wanted something I could carry around. So I found a saxophone and I wasn't any good at that. I rented a violin, but I was too difficult. I finally understood when I was 22 that it was the voice."

"I sing in a language which I invented myself, for my own music. My parents spoke Spanish together so the kids wouldn't understand. I invented my own language so they wouldn't understand me"



The motivation assumed shortly before the revolution of May 1968. Committing himself to the revolutionary cause, Tazorté dropped out of music altogether. He spent the next five years working in factories. I was a factory worker at General Motors for nearly a year but I worked in about ten different factories. Since I was there to be a revolutionary, I didn't stay there very long. I was a bigmouth, a militiaman.

One day in 1973 I showed up here that he could no longer subordinate revolution because it would involve "too much debt" - so he turned his head to painting again, "which wasn't bad, but I couldn't see any way to make a living out of it" before chancing upon a tape recorder. "It was the instrument I'd been looking for - I could sing, listen to it, sing, then lie it again. I could accompany myself. It allowed for bursts of inspiration. That's what I liked about it. I couldn't start making music."

An encounter with Michel Chion (see The Wire 294) provided a turning point. "Chion talked about what he did as œuvres, works of art. I would never have described what I did as works of art. But at last he gave me the idea that what I was doing was music." They instantly made an odd pair: the musical composer and theorist and the primitive subdolus, but Chion's influence was crucial, as was the encouragement of a sculptor friend. "These two people opened my spirit," he recalls.

The 1980s were a fertile time for French œuvres. The artists and groups who chattered around Lutetia like Pôle and Future, the anarchist liaison of Joe Bercoval and his cohorts over the Frog excesses of Bleak and Bleak You Bleakable - all could be regarded as spirits in some way linked to Tazorté. But at the time he recorded his first album, Disposers (1997), for the Cabaret label, he had listened to "nothing avant-garde, and was completely unaware of them all, which is surely one reason why his music sounds so distinctive. Counterpointed with muffled drums, collage and outtakes from instrumental sessions, Tazorté's socials - inciting, gleaming, tilting, ululating, barking, screeching - steal the show. His antiphonous, modulable voice by turns masculine, feminine and childlike, evokes a slew of ethnic musics - Hebrew, Arabic, Indian, African and Middle Eastern - often in the space of a single track, borrowing their phrasing and rhythms, adding to them, catching them dead grown.

Tazorté's engagement with these minor sounds is disarmingly authentic, but Disposers was in fact an exercise in fake ethnography conducted with Jean-Louis Landa, a journalist and editor of the popular countercultural magazine, Actual. "We thought we'd do something that hadn't been done before, as a laugh, where he could write a little text describing the ethnic music of a region which we invented - with a little story about each track. Each track had a particular function, to chase away birds for instance,

or something. And the music would be none. Nothing was researched, it was all spontaneous."

The source material was improvised and thus edited together; a no-longer method he's favoured ever since. "My music is 100 per cent chance," he grins. The register of the album changes frequently and usually abruptly but, for Tazorté, just cut out with leave them even longer. "When you're watching a film, you can be in the street one moment and inside an apartment the next, and you're not shocked at all. I'm not using an instrument where I have to slow down to get him to see this to another. My instrument is the tape recorder, which is like a camera."

Tazorté's collaboration with Landa continued on his second album, 1998's Disposers, "I recorded it myself because I wanted to make an anonymous record - with my name on the cover and nothing else on the record, just like a found object. The things I was listening to at the time were Basque, perhens music, and when I looked at the names of the composers on the record it said 'Anonymous'." he laughs. "I thought 'Anonymous' was a great concept!"

Disposers is peppered with abrasive and noisy instruments, with Tazorté's voice less prominent, on occasion sped up or backmasked. He describes the album's title as a reference to Landa being responsible for choosing the tracks from a batch of recordings, and the prominence of a Moog synthesiser, which had purchased in the UK shortly



befuddled. Like all of Teitelbaum's albums, *Thespiants* deals at hand cover-ups of the authority and the synthetic pasting his voice against syncretizers and drum machines. But this isn't a deliberate play, and often the choir isn't even a conscious one. "It's difficult, and I feel a real difference, but I'm just looking for a sound that I like from the instruments. Sometimes it's very modern. And the way that I sing is more natural."

Teitelbaum has always been determined to make a living from his music. But both *Ghosheres* and *Thespiants* were released in editions of just 1,000 copies and their uncompromising nature ensured poor to middling sales. 1983's *Une Ecoper*, Tzviki De Soleil was released by Celluloid, who dallied it so much that they initially refused to put it out. Teitelbaum was only able to persuade them to agree to waive his fee. The album sold "nothing at all, of course." His two starting roads and eventually between passages of pessimism, multitracked chameleons vacated and bouncy guitar riffing. Discussing the album, he references, of all groups, The Sex Pistols: "I've always liked pop music, so until Sex Pistols, the last great pop group," he explains. "Pop music stopped being the Sex Pistols; it finished with Jimi Hendrix. Just continued. The Sex Pistols were a revival. I loved this group. I still like them, though I didn't like the ideology. After the Sex Pistols, I started listening to World Music."

At various points in our discussion Teitelbaum describes his work as "a kind of Worldfolk music" and "a sort of soul music", as well as referring to himself as a "jazz maestro" and confessing that "I've always thought of myself as a pop singer, even though I'm not on the 'V' or the 'radio'. Regardless of how it's defined, his music is something he feels rather than analyzes. However batshit or esoteric it might sound, for him it's perfectly natural and logical.

Teitelbaum's albums are full of references to dozens of different other musicians. But he is trying to refine or aggregate them in a schematic fashion, to be stylistically diverse or to stage the subtleties of a musical identity. On 1986's *Rasimla*, for instance, the vocals and instrumentation necessarily tilt toward Africa. Was he consciously attempting to make a kind of African music? "The only explanation I can give is that it's just natural," he points. "I never thought, I have to make music that's like African music or Indian music. I listened to a lot of African music at the time. Maybe it was just the fashion of the times, or in my head. But when I listen, I feel it." He relates to these World musics and their become part of his own, in an intuitive way. As he modestly explains, "They're just intuitive characters, it sounds my head."

Teitelbaum is part of the Jewish diaspora — his father, an Auschwitz survivor, was born in Istanbul, and both his parents grew up in Greece, before moving to Paris — but he doesn't regard his music as an

expression of his ethnic identity. "It's true I'm Jewish," he comments. "But I don't sit out to sing in a Jewish style. I don't observe Sabbath. We all have the same origins. Ethnic identity isn't something to get yourself stuck in."

Perhaps the most perplexed paradox of his music is that for all its complexity and outright weirdness, its multitude of identities and idioms, it is also almost entirely incomprehensible, because his lyrics are sung in his own private language. "Most of the time I sing in a language which I invented myself. For my own music," he confesses, "as that I could sing something other than 'Is A Is'! It's a language I've always used, since my childhood. My parents spoke Spanish together so that the kids wouldn't understand. I invented my own language so they wouldn't understand me."

Though Teitelbaum's conception of his music is entirely apolitical, his fifth album, 1992's *Cheek Point Charlie*, has a partial resistance. Appropriately, it was produced through an encounter with an extraordinary voice: "I was in Berlin, and I went to Checkpoint Charlie to see the museum," he reflects. "On the other side of the Wall there was a guy who was shouting his ass off. I didn't understand a word of what he was saying because it was in German. And his voice was so loud, I started to listen. He cried until his voice ran out, until he went hoarse. I thought, I want to do something on fracture and breaking." It could easily be argued that all his

"My music is like human nature, which is paradoxical. I don't think there are good guys or bad guys who do good and bad things. Even Hitler liked dogs"



albums are concerned with finance and breakage, through Credit Point Clavier deals with them particularly well – witness the absurdity of "La Mort De Béchot", which collapses a brass band, chanson soprano and drum machine into field recordings of what could be a instant square or a train station.

He hastens to preface himself. Tézenaris confesses that he "never consciously sought to release anything, because it would have been useless. When you call people up and ask, they say no!" He has been neglected for so long it's hardly surprising he has little concern of a public audience for his work. He regards it as a form of communion between himself and a larger or higher entity. "It's hard to explain because I'm not speaking directly to people. It's a bit mystical, it's like I'm directing myself towards God or humanity or a global divine entity. It's not directed towards a public. It's not for me, but for the public, not really for a gift. I don't know how to define my art."

His last CD Voyage A L'Idiot was commissioned by David Pichot, a long-time fan who wanted to French Alain Démarrage's label with Tézenaris release Voyage has plenty of Tézenaris, as one of its song titles put it, in particular the massive 75 minute montage of "La Grand-Mère", yet it seemed to signify an engagement with aging fame. Its opening semi-perf mate is a delight, and "Bénouze" is one of his most affecting songs. Tézenaris politely demurs, pointing out that like Jean-Pierre Léonard on Tézenarts, Pichot made the final selection of tracks.

In the absence of any offers, he then dropped off the radar for almost a decade, returning to view in 2006, when Alain Margheur collaged together three Tézenaris releases as a single set with a bonus EP, Les Chansons Du Le Plate. Tézenaris was then approached by another admirer, Sébastien Margheur, who released an les Jardins Au Rêve (label) as a Aimébaud I Vérité EP, which set works by the two poets to propulsive rock guitar ("Rimbaud et rock 'n' roll") he cackles gleefully. "I'd never heard Rimbaud as rock 'n' roll but heard Rimbaud as rock 'n' roll. Always here." After the drought, the refugee two albums followed in 2007: *Jesuis Tézenaris*, his soundtrack for a theatrical adaptation of Nicolas Géruzat's controversial 1964 novel *Jesuis La Fédérée*; banished for decades in France due to its scandalous subject matter, and *Rhythme Off Music*. Both showed jarrings-offs far different, self-contained song walls and as a consequence they're難得 digestible. Yet Tézenaris's voice are as supple and evocative as ever, and he clearly hasn't lost his ear for an absolute juxtaposition. *Jesuis* highlights are a charmingly silly rock remake ("TAT") and the Cocteau meditations of "Mother", in which he describes the title, "Don't you want to fight my mother's songs?", a rare less than English, an unforgettable shout while. *Rhythme Off Music* matches bittersweet chanson with apocalyptic instruments and portentous howling, emitting a millennial, life-de-something ambience. "Music can talk about birth and death," Tézenaris comments.

"Music is the best medium to talk about things like that. I think I was trying to do something funny. But you move from laughter to tears. That's how it came up with the title, because it sounded hysterical."

What Tézenaris's music communicates above all is his gaudiness. Despite the number of different tones it assumes, it rarely sounds like pastiche. "My music is like human nature, which is paradoxical," he comments thoughtfully. "I don't think there are good guys or bad guys who do good and bad things. Even Hitler liked dogs," he chuckles. "You see that you feel there's something insane in what I do, that it's not a concerto. I think that what I do is caricatural in some way. But to make somebody laugh, and also to laugh yourself, for something to be funny, you have to be serious. If somebody falls over, you laugh. But he has to fall over for real. If you're pretending to fall over, nobody laughs. When it's completely serious, then it's funny." And then, as if to say, he bursts into laughter.

"Life music to private emotions, more people," he continues. "I try to move myself first and if I'm moved I think others will be too. It's an emperor's edict. Maybe that's just my own personal. Because sometimes I do it out to do something like that – it just seems out that way. I make music, and then I listen to it, and feel the same way as you do." Q. The month Ghislain Tézenaris performs with Roine D'Angkor at the Colour Out Of Space festival in Brighton See Out There for details

Public space is the place

Haunted by the ghosts of John Cage, dada and situationism, multinational audio activists Ultra-red conflate electronics and radical politics to open up areas for silent minorities to be heard. Mark Fisher discusses strategies of resistance with members of the global collective.

"We want from the new situation to a self-expecting, that avails things rather complicated. It comes from the New Situation folk purists, and that opens up the possibility for being nostalgic about electronic music." Gerd Renné of Ultrared is reflecting on the place of electronics in the post-Situation. "We had five albums that no one would release, because of a kind of conservatism, I think. The vocals are starting to appear, people begin writing songs. So there's changes and shifts make certain types of positions possible, and certain types of positions are foreclosed."

Ultra-red's sound and methodology couldn't be further from those of the New Situation. Their records, radio bits, events and installations are strange – quasi-syntheses which cannot be comfortably classified as sound art, electroacoustic music, Ambient or political interventions. Ultra-red's "auditoriums" contain the heat of solidarity with a Cagean coldness, the spontaneity of street demonstrations with the processes of theoretical manipulation.

Various feature heavily in their sound pieces, but these works are a long way from the folksy singings of the New Situation's totalitarians and their supposed counterparts of anarchist authenticity. The interviews and field recordings that often serve as the basis for their media actions are cut-up, overlaid, looped and glazed.

"Staged is a key word here. When Ultra-red emerged in the mid-late 90s, their music seemed to be unis such as Coral, who made noise from digital samples, loops and ticks. It was fitting that two of Ultra-red's landmark LPs, 1999's Second Nature and 2008's Structural Adjustment, should have appeared on Mills Plateau: their willingness to combine theory and politics with skills + acts made them in many ways the perfect Mills Plateau act. The social struggles the records document – over homelessness and public spaces in the case of Second Nature and public housing in the case of Structural Adjustment – were adapted to what would become recognizable

as Ultra-red's signature sonic strategies. The collaged site recordings and fragmented voices at events were heard through a gaze of extorting electronic effects – dismembering, delay – that siphoned with a synthetic urle.

It's the best part of a decade since Mills Plateau released, and we're talking in the coffee bar in Goldsmiths, University of London, where Ultra-red veterans Renné is flanked by two newer members of the collective: Manuela Boppdijen and James Graham, both of whom have connections with Goldsmiths. Boppdijen is a sociology student, while Graham is a PhD student in visual culture. Neither are heavy theory academics – Boppdijen has a background working with the Kavak Atak anti-resistance group in Berlin, while Graham has been involved in radical pedagogy at Christie's. Their profiles give some sense of the way in which Ultra-red connect theory to political action, while also indicating something of the international nature of the organisation. "One of the interesting things about Ultra-red," Boppdijen points out, "is that it actually manages to work at an international level, as you have people in the US or Canada, in the UK and in Germany who are able to communicate and actually able to do projects".

The presence of Boppdijen and Graham in Ultra-red is also part of a shift in the collective's self-understanding: since 2004, Ultra-red has shifted Ultra-red as a collective of audio activists, but as a "guerrilla-aesthetic organisation". This repositioning is both a call for a politicisation of sound art, and a reaffirmation of the importance of experimental sound practice (which, to a fan, even their adherents are happy to consider seriously irrelevant).

Ultra-red hailing to a long-established but now embattled trajectory of leftist modernism – including groups such as the dadaists and the situationists, and Marxist theorists such as Walter Benjamin and Louis Althusser – which has always taken it for granted that experimental art and radical politics

each other. They have pushed together three (by no means homogeneous) political theories with ideas about sound that have challenged their models of how music is produced and consumed. "So much of what we do and say is based by Cage, he is a permanent presence," Rhine says, while Ultra-red's engagement with the discourses around *Auralist* allowed them to "launch a critique of the discussions around sound and its relationship to consumer culture as it had existed up until that point, so it allowed us to identify and appropriate what Cage and others had opened up and to insinuate the politics of art into our own and everyone else's at that moment."

The idea that there is a political dimension to all aesthetic processes has become a widespread commonplace of cultural theory, but rather than demanding that art become politically engaged, the claim that art is already inherently political has tended to serve as an alibi for the insulation of an institutionalized high art from actual struggles. Institutions find themselves rehabilitated from the attack on them made by the likes of Duchamp and Debord, who were deeply suspicious of the mechanisms of prestige that art spaces traded upon. Like the authorities before them, Ultra-red believe that politics cannot be adequately represented in gallery spaces or as inert audio objects. If their approach is very different from a high art that confines itself to engaging with the ideas and images of politics, it is because all Ultra-red members are actually involved in grassroots organizing. Their goal is to engage in political action while reflecting on the ways in which political organizations already have an aesthetic dimension. "At the risk of sounding overly grand," Rhine says, "with Cage the idea was that the composer is not composing sounds but is composing new ways of listening. You are organizing listening, so the sound artist engages sound as a political strategy. If we're going to take that seriously, then organizers are already involved in aesthetic operations."

Ultra-red's records aren't composed of as finished, definitive statements but as contingent interventions, capable of being immobilized at any point, even if Ultra-red have not yet settled on a strategy to achieve the ongoing redevelopment most effectively. "This has been a constant problem for us," Rhine declares. "I don't think we'll ever -- well, myself anyway -- be able to ever come to any kind of definite conclusion about the relationship between action and the record. And maybe at 45 I should just let go," he laughs, "or maybe the iteration is the thing, that's the most productive. But when we did our first two albums for Metta Phusekar, this was the question, like, what do these albums do? They're pretty, but what do they do? And the second album specifically, it had a quality after its production within the space where it was produced. If you will. But we hadn't quite figured out how that quality, post object, could be further disseminated. And that's been a struggle for us over the last five years, how to funnelize the listening."

The roles of Cage and Brazilian educational theorist Paulo Freire have been crucial in developing these ways of listening, as neither Ultra-red member Robert Rauschenberg, emphasized in an email communication, "are deeply indebted to both John Cage and Robert Rauschenberg for our understanding of the participatory potential of silence and the empty surface and leaves frequently referenced there work, particularly Cage's '73" and Rauschenberg's *White Paintings*. Both pieces have helped us insist Paulo Freire's observation that silence is the condition for listening, a fundamental condition for participatory practice. We have developed from these pieces, in conjunction with various elements of heterocentrism, nihilism and consequentialism, what may be called an aesthetics of analysis or an aesthetics of argumentation. This is an aesthetics that begins with and returns to silence and the blank page. In the course of this interim participants will have presented statements, they will have written reflections on the conditions of their and others' experiences, and they

Renate Reijnders in Berlin



Renee Rhine as Ross Prentiss

will have discussed their reflections. These insights are not frozen, however, but organise the silence and the empty surface for future analysis?

Founded by Rhine and fellow Alibi artist Marco Lazzari in LA in 1994, Ultra-red are now composed of a number of different teams working internationally. "There was a moment up until about 2005, for projects such as these years, even a little longer, where we were a few pieces based," Rhine explains, "and we performed as such; we organised as such, we did events as such." That curtain caught Rhine, Paolo Gizzo, an activist in grass roots education initiatives, and Leonardo Mincic and Elizabeth Murray, who were both organisers with the (sovereign) rights group Union de Vida. "That first piece had a commission in Dublin, to do a year long project focusing in Ireland, and that project brought us into a certain amount of crisis, but it also brought us into some kind of clarity about what we were capable of." The project, which came out of the engagement with Dublin's Phoenix park council estate, *The Delic*, certainly has an amniotic feel, especially the floating, largely voiceless electroacoustic soundscapes of tracks such as "Temporary Amnesia" and "Pavanas: A National History Of Wind".

After *The Delic*, Ultra-red began to work with the team structures they now use. At the moment, there are two active teams. In the UK, Siedjtev and Graham are working with Elliot Perkins, also a member of the mid-west Monitoring Group, on projects to its conclusion. In the US, Rhine continues to work on projects connected to HHR with Robert Simber, who has a background in performance studies, and Tasha Figgert, a dancer and choreographer. Ultra-red do not have an "active investigation in the political field"; that Leonardo Mincic and Elizabeth Murray are most involved in, but even though they are "not in a formal Ultra-red structure or this acronym, they're still very much in Ultra-red".

The phrase "second nature" sums up much of what Ultra-red are about. On one level, "second nature" is the social world described by Althusser and Debord insofar informed habits and dominating rituals as habits that they are experienced as natural (and therefore incapable of being changed). At another level, "second nature" alludes to an urban pasture, the queen's pasture tended at by Lila Griffith Park, in which the polluted boundaries between public and private are dissolved, and a new "seaworthy without identity" can be produced. The aim is to move from the former to the latter. "The return," as a slogan on the sleeve of *Second Nature* puts it, "the steps from the given back to the ungiven".

Whatever its official political content, electronic music has, by its formal properties alone, played a role in the disengagement of existing social conditions. Not the disorienting power of electronic music has been undercut. In recent years, both by its own impasses, its failure to keep re-inventing itself and by the displacement of electronic pop culture by the arrival of what Rhine calls the New Beavisity, as friends tell her this, in turn into "Constitution always arrives at the margins of fatigue". Ultra-red write in 2005, bemoaning the way in which "Post-Ambient Digital Sound Processed composition" had settled into a series of generic conventions at the same time as the global anti-war movement had failed to halt the invasion of Iraq. Rhine jokes that he "doesn't want to be the primpie mid-life guy who says, 'where's the politics?'; but he is troubled by what he perceives as the involution of politics from electronic music. "A grand overstatement, but why not?" he laughs. "Take there was ever a decent urban electronic music with the exception of... 'A revolutionary organisation,' Jessie Graven adds. "There is a weird moment," Rhine comments, "where electronic music exists within a completely [sterile]. There's always been a hope/faith in electronic music, a nostalgia for the future. One only becomes

ELIZABETH MURRAY IN LOS ANGELES



REVOLTS AFTER REAGAN (November 2003), Los Angeles

"There's always been a nostalgia in electronic music for the future. You only become nostalgic for the past when you are uncertain of the future, and you only become nostalgic for the future when you are uncertain of the past" DON RHEIN

nostalgia for the past when you're uncertain of the future, and one only becomes nostalgic for the future when one is uncertain of the past. Uncertainty about past and future is endemic in a capitalist economy that has made resource and feasibility permanent candidates. Needless to say, music has not been immune to this generalised precarity, and it is clear that the old paradigm of consumption, retail and distribution are disintegrating, with downloadings replacing the physical object, record stores closing and vinyl art disappearing.

Ultra-red have responded to these pressures and shifts by setting up Public Record, an online digital repository for their sound, video and writings. Rhine claims this is because no label will release their music. But the switch to online distribution has left them, like so many others, stranded in a space between two eras: the old result in which musicians were supported by the sales of a physical object, and a new arrangement whose rules are yet to be established. The Who is one of only a few publications which will review Ultra-red's MP3 albums. Rhine says, "And as a consequence of their not having released a CD for the last part of a decade, they 'haven't been asked to perform at an electronic music venue at least in four years.' The CD, Rhine says, "gave us the little object here that functioned as a greeting card that served us to legitimate. And how do we connect to this audience becomes a big question, but [Public Record] has this other function where we competitively connect with them, and that becomes a site for us to circulate things in ways that without albums we couldn't circulated."

The online introduction to Public Record acknowledges that it could easily look like it is a project rooted in internet and the network: "One could naively interpret Public Record as an archive of death: a death of social movements, a death of coalitions, campaigns, strikes, wiretaps and a death of socialism. Such an interpretation would probably ring the bell. Not to mention that such a reading would be only possible were the

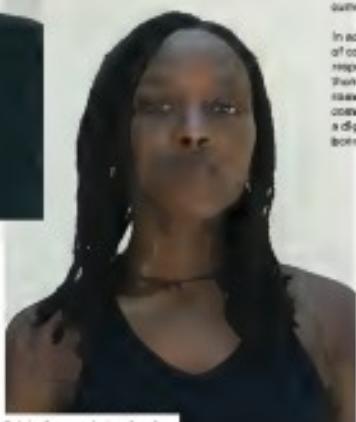
archive not used. In listening, one inevitably gets caught up in the record and its political effects."

But it is because of its reference to those multiple "deaths" that make Public Record part of the technological moment of this decade's music. Whereas the other examples of hauntological sound – Burial, The Chemical Ghost Box – have referred to politics only playfully and implicitly, Ultra-red's openly political orientation makes their hauntological in the sense that Denzil defined it when he coined the term in his *Spectres Of Music*: In a supposedly non-political age, they refuse to give up the ghosts – of slopes, struggle, memory. When I reviewed their 2008 album from the aptly titled AIDS Uncertainty series, *An Archive Of Silence, The Minotaur And The African Intercessions* (The Mu 279), I said that they sounded like "Gavin Godoli's *The Iron Of North* mixed by The Bomb Squad". These hymns of distressing and inspiring albums are records of absence and death (at least given a speaker talk of going to "22 funerals and memorial services in the last year"), that, in the very act of archiving, contribute to the struggle they are documenting. *An Archive Of Silence* begins with a speech recording of My Fingers' 1985 track "Can You Feel It?" before revering onto a series of versions of Cage's 4'33" recorded at sites significant for AIDS activism. By contrast with the minotaur, which assigns artifacts a place in a fixed, textual narrative, now supposedly terminated, the hauntological archive has a practical function: its resources are intended to be used, applied to the current catastrophe.

In addition to combining his reflections on the death of communism, *Spectres Of Music* was Denzil's response to the ethereation of culture in cyberspace than still largely a matter of speculation: how something to which all musicians and artists must come to terms. Hauntology is a general condition in a digitised culture. The problems that Ultra-red have been wrestling with – how to maintain intimacy and a



Alexander Wilcox in Los Angeles



Rekha Rayappan in Los Angeles

public profile it assumes. Invariably, the CD farm disappears - affect the whole world up world!

"In some respects" Rhine says, "we could see the prediction of MP3s and MP3 labels as a continuation of the decentralising process, on a very simplistic and overly reductive level, questioning the necessity of the apparatus. This creates enormous anxiety for the apparenus. This has been constituted, which includes publishers. If you've just download your MP3s for free, why should we buy advertising? So why would a music magazine review MP3 albums when those labels are not going to buy advertising. So then where is the discursive space? Eliminate the part of the industry which you don't like, the record labels and the distribution system, OK, and you're going to anal this shit, where's the discursive space? Is it in the online magazine? How does the online magazine constitute a public, in a practical sense?"

The problem of how to build a public, how to engender resilience in conditions of networked television where culture is consumed through MP3 players and computer terminals, is now an urgent issue for the left. The disruption of the very concept of the public, as reflected in the status of a phantom and a fantasy, helped prepare the way for the massive penetration which neoliberalism has pursued with such vigour, and whose disastrous impact on housing, education and the funding of HIV and AIDS research Ultra-nude projects have tracked. Their quest to build a version of the public that does not have homogeneous and normative connotations, has led them into conflict with art institutions. "Just coming from my previous background," Griseau says, "having worked in museums for a number of years as an educator, the question of a public, the general public, the discourse around public has been projected into the idea of audience, it seems." The assumptions of the "targeted public sphere", Griseau says, continue to operate in institutions and

galleries, which, she claims, appeal to an idea of a "general" public while in reality having "specific constituencies" in mind.

"I think there is a way to think about this problem," Rhine says. "as a very that public space is normally understood: shared development, and not owned practice who has the technological authority to manage and dominate what the public space versus which practices are actually the production of public space?" In media exchanges and in public parks, Rhine says, "there's a collective practice [which] after other uses, or contrary use of a public space that brings the dimensions into crassness, it was such a useful thing to think that you could go into a space and make a recording of a place and those sounds would be all somehow set apart from the way those places are used, and cast at the level of a public park. We get the sounds of crickets and birds, but these sounds, the constitution of the space as noise, as produced, is in the roughy construction, it is a practice. There is no idea of public space that comes out here; this is a formulation in that we love, the American thing, so these ideas only, exist in their practice. In other words, if we want to think about it that way, then we can think about, what's the relationship between the developer who says, no, we're gonna give you better housing by displacing all of you? That's the practice, not the idea of better houses, the practice is the displacement."

A crucial question, for Bojadzic is: "Who owns the border, who says this is private and this is public? And more interesting first of all - and you could say that the institution is one of them - is part of defining what is private and what is public?" Shopping malls, "public transport, even the spaces in which we are actually talking, a coffee bar in a university, these supposedly public zones are increasingly owned and controlled by private interests, which, however, cannot be disengaged from state power. "A classic situation in the States is a 70 year old grandpa walking through the shopping mall wearing an anti-war T-shirt and he's arrested for political speech. How can that possibly be? I'm walking in a public space. No, you are not" says acne.

"A classic situation in the States is a 70 year old grandpa walking through the shopping mall wearing an anti-war T-shirt and he's arrested for political speech.

How can that possibly be? I'm walking in a public space. No, you are not" says acne

Elliott Perkins in Turkey



Elliott Perkins in New York

wearing an anti-war T-shirt, and has arrested for political speech. There's millions of these stories. How can that possibly be? I'm walking in a public space? Me, you're not? All of this gives a frequency to ultra-right to reounding interest or polarising the theory and division of Amdem. The New Sheriff constitutes a kind of Music For Shopping Malls—but could a different acoustic space be constructed, and with it a new public?

The inaccessibility of public and private pertains to Ultra-rightism present at London's Tate Britain, *We Come From Your Future*, which was organised around the single but resonant question: what is the issue of anti-racism? "It seems," Bayat says, "that 'race' is defined by the state, which is not true anymore. There is more and more work between NGOs, supranational organisations and state apparatus who organise that whole state around migration. If you think about private security or paramilitaries who took a far Christian camp, that's not public anymore, and all their action in terms of who defines who is outside of a country, even the border between private and public, there are the points that are really interesting, and definitely will re-shape what anti-racism will be like in the future."

In its focus on spaces and migration, *We Come From Your Future* follows on from two of the most powerful Public Record releases, 2008's *Play Around* and 2009's *Please Allow Us* by Ulrich De Vries. *Play Around* takes us on an electronically processed tour of the uses of German anti-racism, moving from the international beats and digital guitars of "Gloria Express" to the elegiac stillness of "Brazil Beat" and the glockenspiel "Movement For Airports", whose rousing "message to the refugees" is a Music For Airports very different from anything Enzo imagined. *Please Allow Us* constructs an eerily insistent electronic soundscape punctuated by traces of the street musicality raveish groups displaced from Mexico to East LA.

It's timely that Ultra-right should now turn to investigating racism in New Labour's Britain, where class antagonism and debate over inadequate public services have long been deflected onto issues surrounding race and immigration. A shortage of cash for housing blamed, not on the government for not building the houses, but on immigrants for occupying the few houses that are left. The official New Labour mantra of "diversity" is as odds with the grim realities of racism in modern Britain, as Grimes has discovered in her work with The Monitoring Group. In the south west of England: "There were diversity officers in every city that we went to, there was a lot of discussion about diversity. There was discussions in social services about inclusion, where they were encouraging a disjunction all the time between that and all the realities of people's experiences."

Migration is the shadowed side of capitalist globalisation. But while capital freely flows across borders, the movement of people seems restricted. None of this is exclusive to experimental music scenes: as which the International Fund plays a central role. Indeed, the seeds of *We Come From Your Future* were first planted back to 2001, when Ultra-right had been invited to perform at Baile la Banda. At the time, Muñoz remembers, they were working with "a group of primarily Latino but also some Caribbean migrants who were day labourers as well" and they had a whole analysis about popular culture and separating and so forth, but none of them had legal status where they could go with us to Sonora, as who are we that we get to travel? Leonardo has a green card as he goes to travel. So, it raises this question of who's an whale, cosmopolitan sphere, of electronic music, who gets to circulate? But who can't circulate? And what kind of cultural flows can circulate? And what lead can't circulate? And then that gets into certain modes: what kind of policies get to circulate and what kind can't circulate?" □ www.ultra-red.org

DANAE RIVERA IN LONDON



WE COME FROM YOUR FUTURE (ISSUE 2008), TATE BRITAIN, LONDON

Free your mind and your ass will follow

Soon after moving from London to Hastings on the Sussex coast in 1963, Trevor Watts was approached in a pub by Peter Knight, long-time student with folk icons Steeleye Span, Knight, and another Hastings resident, pianist Watts with the demand, "I want to know what you know!"

They had met earlier, towards the end of the 1950s, while they were both working for music publishers Bonyton & Howarth. Watts, a self-taught musician, was at that time developing a radical approach to free improvisation with drummer John Stevens. He recalls that Knight, classically trained at the Royal Academy, had then viewed their playing as "a load of self-delightful rubbish". By the start of the 60s, however, Knight was eager to immerse himself in an entirely improvised music, and he knew that Watts could help him to stay buoyant once he had taken the plunge. They started to play regularly in a duo. Knight then became a member of Watts's Drum Orchestra and contributed to the ensemble over a large number of Miles Davis. In 2008 they are once again performing as a duo, still exchanging information and making discoveries.

Back in the mid-1960s Watts and Stevens—who died in 1984 his story was told in *The Wire* 224—discovered slightly separate to London's Latin Theatre Club its unique possibilities for an improvised music unconstrained by the modified conventions of jazz language. The Spontaneous Music Ensemble came into existence. The advances this made have been highly influential but both men understood that whilst spontaneity is a vital aspect of authentic invention, it's equally important to remain actively receptive and open. "The pointy improvisational way of doing things developed its own set of boundaries," Watts observes. "During the 1960s we were all very willing to try new things, to see what happened. Just to get

our music established was a struggle that required a lot of tenacity. Some experiments were successful and those ideas we still bring up in so-called free improvisation today. Other things fell by the wayside. I'm pleased that the idea of freely improvising together still exists and that people use it in modern free jazz. But sometimes it's strange to hear what's still being played and accepted as 'free'. That's often a reminder. As I said years ago, it's freedom in the head that matters most."

Four decades after the formation of SME it's evident, from the inquisitiveness and agility displayed in his conversation that Watts remains true to that belief in imaginative freedom. Playing safe or accepting external constraints has never been his way, and his musical commitment has never made easy concessions to orthodoxy – or to radical orthodoxy. During the 1970s, when kernels for 'free' music were being established, it became clear to me that a set-out-of-rules for playing was simply taking the place of another." So he continues. "So I started to get disenchanted with that game. I knew there was a whole load of music out there I needed to explore. I needed to play with people from other genres and other cultures within a context that would allow those elements to live and breathe together."

"I got disengaged at the flag waving that was going on then. That sense that you'd got yourself British or Dutch or German music now, bolted to the Americanised. It's obvious to me that Peter Brötzmann, for instance, wouldn't believe playing anything that he does without Albert Ayler. Most of the free-jazz guys, including myself, Paul Rutherford, Evan Parker and John Stevens, were inspired by American jazz musicians. Not just Ornette Coleman or Eric Dolphy but the Beiderbeckes, Jelly Roll Morton and of course Louis Armstrong. So why disney it? Why make it in the teeth?"

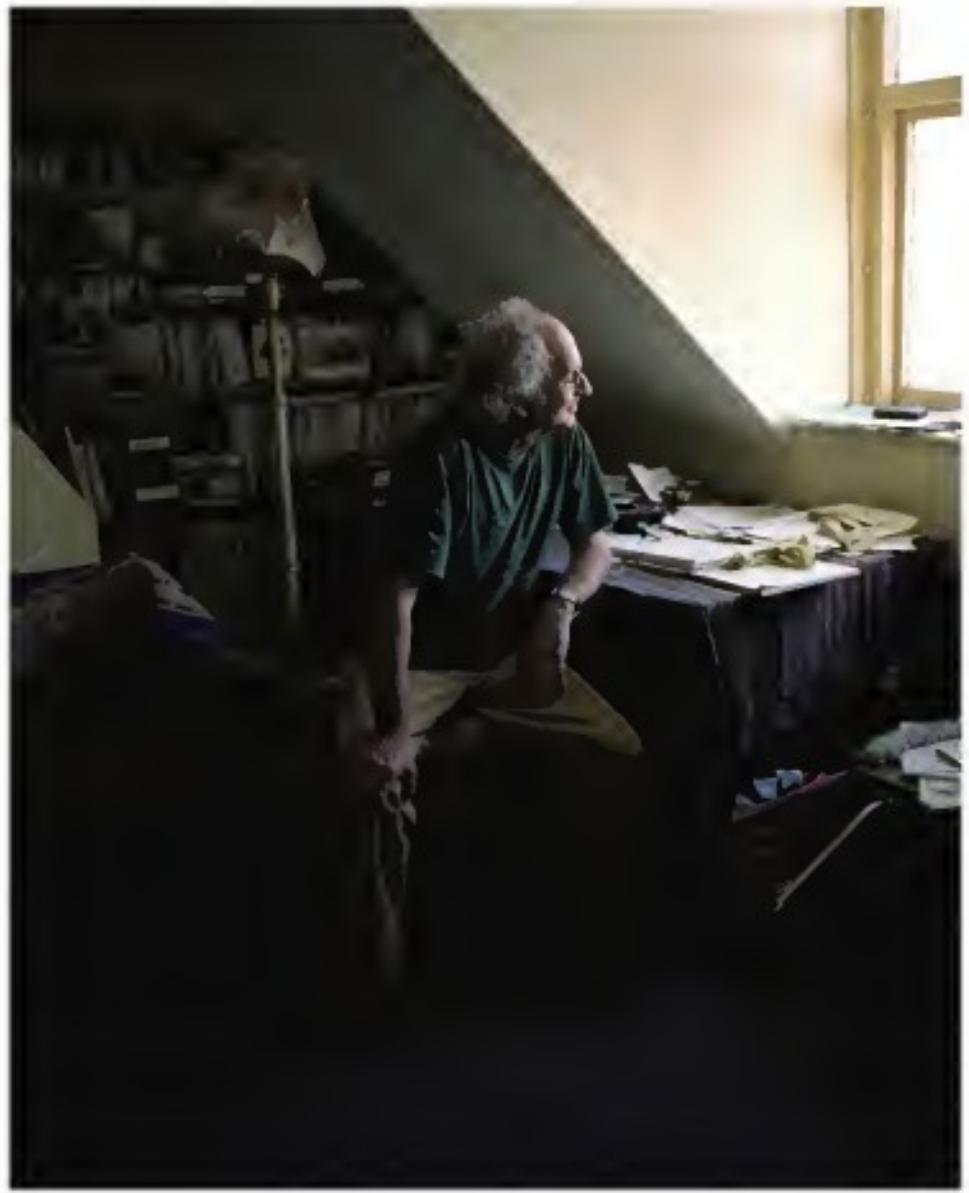
"More importantly for me, unlike American jazzmen who played mainly like Ornette or the AACM, we largely abandoned rhythm and melody to see. With SME a kind of static rhythm was in order, but John Stevens laid down the dictat that no linear rhythm should be played, and he insisted you were not a free-improvisation medium unless you avoided those two measured elements and, as I learned both a lot of the music eventually seems to feel same."

Yet the light, intimate, almost pianistic, music of SME seemed a radical departure. Its non-hierarchical ethos of collective improvisation broke clearly with the familiar jazz format of soloist plus accompaniment. But Watts and Stevens were both well aware of the ensemble character of New Orleans jazz and of the precision of group

For more than four decades, Trevor Watts, a key member of the first generation of London improvisors, has applied his radical free music philosophy far and wide, brokering connections with musicians across all four continents. Julian Cowley hears how a pioneer of experimental sound learned to get on the good foot. Photography by Tara Darby

Tony's photo by Linda de Neveberg - July 2009





"Rhythmic placement is where a lot of the tension and release lies in music. Some musicians feel that working with rhythm is restrictive, but if you persevere you can find a stronger and deeper freedom"

Improvisations within many African cultures. As their early sessions soon discovered, the two-tentacled founders of Shabu were actually listening to and deriving lessons from an extraordinarily broad range of music from all over the world. Neither was inclined to be confined by the potentially claustrophobic intimacy of the Little Theatre Club. Stevens was restoratively these in his advocacy of free music but he had no qualms about performing impulsive jazz-rock fusion with his group away or connecting back with the jazz musicians with FreeLoop. And Watts had his entire musical life during the past 40 years pursuing a physical and artistic trajectory well far wider musical world.

"During the early 1970s I became a convert at London's Commonwealth Institute given by the Jeudjohna musicians of Morocco's Ifri mountains," he recalls. "It's the only time a concert has moved me to tears. There was such a feeling of ceremony in that music – consciously that we have to live here in this country – and also intuitively in their dancing. It was a wonderful music where even the soloist's player's role held extraordinary. Everything was integral to the ensemble sound. After that I wanted to leave and play in order to find things. I felt we are short of an our musical supply."

"To play music of your own making in other countries is a wonderful thing," he adds. "People's reactions have given me more confidence about what I've been doing than I'd have had if my experiences were limited to the UK, or even most of Europe. It can get so parochial here and that can stifle the music and short-change the audience. So-called Third World countries are usually First World so far as music goes. Audiences show more appreciation for rhythmic aspects of the music and tend to be more generous. People in other parts of

the world get different things out of the music. And I retain the different atmospheres of India, Africa or South America fed in to the music, subliminally.

"Playing with musicians in those countries has been an education. It's not just about scales and chord sequences – there's so much more to it. I played with one of the world's great djembe drummers, Adama Dramé from Burkina Faso. It was a revelation to hear all the rhythmic subtleties and how many sounds he could get out of that one drum." Across the years Watts has played on every continent, in China, Malagasy, Burma, Samoa, the Azores, South Africa, Australia and the Sudan. He has performed with tabla players in India, drummers in Africa, Jemals and Triched in Mexico he collaborated with Chilean percussionist Cero Sepulveda and local洗浴者 Gibson Condeiros, who plays an indigenous custom-built instrument called the anankapanga, a wooden frame with sawn coconuts suspended from it. These far-flung experiences have deepened his understanding of how music exists in the world, and he has sought to filter these lessons, through his own voice as a songwriter and as leader of various ensembles.

In 1987 Watts stepped aside from SMTL activities for a while to form *Analogue*. The name is indicative – Amstelgen provided a context for Watts to bring together disparate musical elements and blend them in unpredictable ways. It passed through several incarnations involving Stevens, bassist Barry Gray, Kent Carter and Harry Miller; guitarist Dave Cole and pianist Knut Tippett. But it was during the second half of the 1990s that Amstelgen really became the group Watts had in mind. "I lived up a 13-gig tour in Holland," he recalls. "John Stevens left me down at the last minute as I called Liam Ganevay, who had played drums with John Mayall's band and had played together a little, but no gigs. He said 'Send me to grin in Amstelgen but I had never played jazz before. I said that was OK because I knew we could play music together.' I enjoyed what he did with his attitude – a remarkable change from the first musical outfit of that time. Although I should say his improvisations taught me the benefits of trying out different things with different people."

For a while Amstelgen were a line-up with funk enthusiast Colin McNamee on bass guitar ("then added guitarist Keith Rowe from AHB"), Watts notes. "Keith brought an element that was missing, use of sound that unlike the rest of the quartet, wasn't really rhythmic. It was a deliberate mixing that led to some great music." Then's borne out

as the recordings they made, compiled on the excellent three CD set *Wipers* (PMG). Some Youths' Thunderside blues later told Rowe that his own playing had been inspired by hearing the way Rowe played in Amstelgen.

Beyond the immediate consequences for Amstelgen's music, monitoring Rowe was a learning point in Watts's overall approach. He became more self-aware in his choice of potential collaborators looking for the right ingredients to arrive at a kind of music he wanted to hear and to be involved with. Watts held everyone blocking against Barry Gray's boisterous double bass on the 1985 Amstelgen album *Prayer For Peace*. So in the mid-1990s he decided to form his own string ensemble with violin and cello as well as guitars and basses. They recorded *Cymru for Opus* in 1996, performing music that has moments of alienation but is mainly a matter of movement, a ring and receding sounding funk. Watts later retooled strings into various versions of Moen Music, the large ensemble he established after his move to Hastings in 1982. At one point Moen Music incorporated Richard Granville-Smith's piano accordion, an instrument Watts had grown to appreciate during his first visit to the Democratic Republic. He had heard the accordion as a memory from the island long before going there, experiencing it firsthand, he recognised an instrument that had potential to fit in well with his own playing. In a group context.

Watts' music is not about an eschewed style – it's an evolving process and the refinement of a personal vision. Setting his alto and soprano home in different contexts has resulted in varied colourism that has drawn different accolades from his playing. Watts' Merce Cunningham-like approach to the equality of time with equanimous strokes at large, vivid, very obvious. "I like big music and I like small music – it's good and it works," he says. "I see Moen Music as being like a painting that has a lot in it – the dynamics take place within a full surface." The Still: also I did with John Stevens was the opposite. Gate postcards. John had been listening to Webber. There are so many ways of relating to music:

Even when Watts is reaching out in unfamiliar directions, it's evident that he's always steeped in jazz, which is the music he heard during his childhood in Yorkshire during the 1940s. His father had lived in North America and returned with a collection of classic recordings by Duke Ellington, Artie Shaw, Fats Waller and many others from that generation. Watts was hooked and followed the music's development through to the innovations of Coltrane and Coleman and beyond. He remembers being especially impressed during the mid-1960s by alto saxophonist Eric Dolphy, best known for his work with Thelonious Monk on *Brilliant Corners*. And his understanding of the music had expanded after hearing the Riversides' album *Presenting Eddie Harris*. "It wasn't taught that attracted me, but his sound which was quite raw and bright," he says. "Ornette Coleman has something similar. Not at all smooth, and his phrasing was distinctive, very angular. It was that angular quality that later appealed to me in Eric Dolphy's playing."



Trevor Watts, Steve Beckley, 1983 (left to right)
Bono, Peter, Ernest Mophatla, Louis Sorkin, Watts, Peter Knight

Louis Mpho that also included the American saxophonist Frank Wright. "Nana and I found we had a lot of things in common musically," he says, "but there was no point in trying to get the African musicians in the Gaura Orchestra to do free layover tempos within the rhythmic side of things."

"Rhythmic placement is where a lot of the tension and release lies in music – it's a crucial element," he asserts. "Some musicians only feel that working with rhythm is a restriction but if you persevere – and it takes time – you can find a strong and deeper freedom. In a free-improvising situation, such as the duos I currently have with pianist Vernon Winter, I find the feel for rhythm I've acquired elsewhere helps with placement of whatever it is I play. It helps me find a space where I can breathe and breathe. You may not have studied all aspects of music making for a long time, including the rhythmic aspect, so can find her own space to breathe, while all the time others are being fed into the dialogue that's taking place. Often in improvisational things, tell apart because people get in each other's way. A sense of rhythm really helps you to avoid doing that. I'm not saying my way is the only way. Others do it differently – that's how it should be."

The 2002 release *I Disappear* (Clementi) illustrates well the unrefined creativity of Watts and Westerns' early impulses and music. However, the complete Drums Orchestra was the impregnable context that Watts needed at that time. The excitement it could generate is evident from *Space Energy* (Makha), recorded towards the end of that group's life in 1988. But Watts also wanted to work with composed music and structured storage. To this end he formed Morna Music initially in 1982 as a two-piece and later expanded to 14 members. The group's name alludes to the shimmering surface of watered silk, and Morna music over the years has often resembled that effect in its hyperactive pulsations and intricately interwoven lines. "I'm a very melodic player," he comments. "In Morna Music, the melody, like the rhythm, can be made up in different groups of instruments taking different parts with overlapping harmony. Rhythm and melodies work very much together in the music I wrote for that group. I often favour repeated phras-

ing, which produced some fascinating effects." Listening to a Morna Music recording such as *Womb One Moon* (PMB), it's not difficult to make the connection from its patterned energy and propulsive repetitions back to Watts's early 1980s experiments of *Jazzoula* on cassette.

Morna Music have accommodated the distinctive tones of saxophonists Lol Coxhill, Simon Plowden and Larry Stabbins; the idiosyncratic play of Vernon Winter; high-spirited and expressive vocalists such as Maggie Nicols, Phil Minson, Louise Seal from South Africa and Louise Corroll from Hastings. By 1990 Watts had dispensed with vocals and keyboards and The Morna Music Gram Orchestra had come into existence with bassist Colin McKenzie from Kenya, Noma Tshabu and a number of other African percussionists. After recording a *Music Endorse* (CMB) in 1993, they embarked on a world tour. In Venezuela it staged a major collaboration with the actors and dancers of Teatro Negra de Belevento, effectively creating a 38-piece performing group.

"This is what it felt like walking towards it," Watts reflects. "The possibility of being involved in music making with people from different cultures all around the world. Up to this point my philosophy always had been that you can make music with anyone from anywhere who is sufficiently interested, willing and capable. The original attitude we had to free improvisation in London helped make such openness possible. Experiences like the Venezuelan collaboration put that philosophy to the test. And it worked, for us and for the audience. Music that's being lived can have infinite listeners, touring difficulties, but without challenging music, the world would be a poorer place. My music has been meant for listening, but much of it can be danced to as well and I've found dancing with dancers a very satisfying experience."

"Communication can take place in various ways," he continues. "For a time, Ali Hassan performed as a percussionist with the Drums Orchestra. We used to do a kind of whirling dervish act with a boxer drum strapped to him. I vividly remember him whirling around an impossibly high step in Bolivia and we watched anxiously as he kept getting dangerously close to the edge. It would have been a disaster if he'd fallen off, but it added another dimension to the performance. All gazed to the mill, as they say in Yorkshire."

Watts plays percussions as well as saxophone in his duo with Peter Knight. That additional role has led him to his more playing, helping him better to understand how to share himself in a composition at the heart of ensemble music. "I still believe the music that happens overall is more important than individual contributions. A feeling of having expressed yourself within the collective can give you the high with all looking for it in a performance."

A dedicated group player, in 2005 Watts finally released a solo disc, *World Sonic* (Makha). His devotion to melody and sophisticated sense of rhythm are pervasive in this hour-long set, the work

When Watts met Stevens and trombonist Paul Rutherford while doing National Service in 1965, his recognisable kindred spirit distinguished by progressive jazz solos and desire to make their own contributions. "How to do it was another thing," he observes. "We began by experimenting with standards and in the doing of it we found a way through. Not every first, but gradually you learn how to link various melodic and rhythmic motifs. Of course when playing with others, it's the listening process that helps most, that gives you the signs where to go next."

"Playing for years with John helped make me aware of how to align the same phrase on different parts of the beat in order to give it an entirely different emphasis. We used to practise this, building phrases around so that an obvious 'on' beat phrase would be played on the 'off'. In time, you learn how this 'handed around' phrasing should sound and begin to relax with it all – that's vitally important. Then you're off and running. It's become important for me to make associations with African musicians of the main traditional kind, because this was at the basis of their music too and I wanted to learn more."

In 1982 he formed Trevor Watts Gram Orchestra with Peter Knight on piano, Sébastien Ernest Mophatla from South Africa, Julianne Leon, Genevieve and percussionists Noma and Tshabu from Ghana and Mamadou from Senegal. Leon, rhythm and melody were to the fore but Watts takes pains to point out that "the group was just as free as my other 13 been in". He had met Noma Tshabu through playing together in a project run by South African drummer

"The music that happens overall is what's important. A feeling of having expressed yourself within the collective can give you the high we're all looking for"



180 1812 (Left to right) John Frusciante, Nels Cline, Ben Bertram



Trevor Natté, Reid Miles, 1985

"I once heard Duke Ellington say: It's a good job we didn't know what we were doing. Too many players today know what they're doing and they won't get any better until they get to the stage of not knowing"

of a virtuoso imagination able to draw material from all quarters and arrive at an exhilarating personal statement. Circular breathing is put in her service of rhythmic intensity, and shades of the Balkans, Celts, Arabs, Africans and Latin music infuse his melodic invention. "I was thinking, 'Is this the main about styles of playing,'" he remarks, "but about atmosphere and how music can develop through certain rhythmic changes. It's obvious that as a soloist there's a lot of jazz in my more conventional way of playing, but when I got into that circular breathing continuum it has me to do with India or the Middle East. Not pursued in a conscious way – it's all been assimilated into my playing a long time ago. Yet the sharper I happen almost be themselves, subliminally. The free and rhythmic not is able to understand immediately from a phrase how it changed and where it has arrived within the overall structure of what you are doing. You stay in control, but the change actually occurs before you have consciously realized it."

In recent years, Watts has performed extensively in a duo with Jamie Harris, a young percussionist from Hastings. When they met, Watts had hardly played percussion at all, but for four years they practised at least three days a week. "I need the experience rhythmically to show him how to integrate and get that right beat," Watts explains. "I worked but what passes is not \$1 beat with my sashay down and he learns them. We both gained as much from that process." Eventually they played in America and twice in Brazil. In the Democratic Republic they performed for 1000 people in a park in Puerto Plata following a local marching band. "That was a masterpiece of our music," Watts suggests. "And they loved what we did. We didn't try to peak in Lausanne but used rhythm in a way that felt right for us. That's important. I firmly believe that everyone should carry their own rhythm around with them. I think it's key to why we're the answer to it. If you think I am biased, that's fair or straightforward players never think of the sashay as a rhythmic instrument – that never seems to enter their minds."

Watts's engagement with the wider world hasn't made him less aware of promising musicians on his own neighbourhood. The workshoppers he ran in Hastings during the 1980s resulted in the formation of The Celebration Band, featuring four saxesophones with brass guitar, electric guitar, kit drums and Jamie Harris on percussion. In time they became good enough to play gigs, tour America and record in

NED RICHARD DODDREN IN BRIGHTON CITY, 2004



2004: The Upfront CD Trevor Watts & The Celebration Band (ARC)

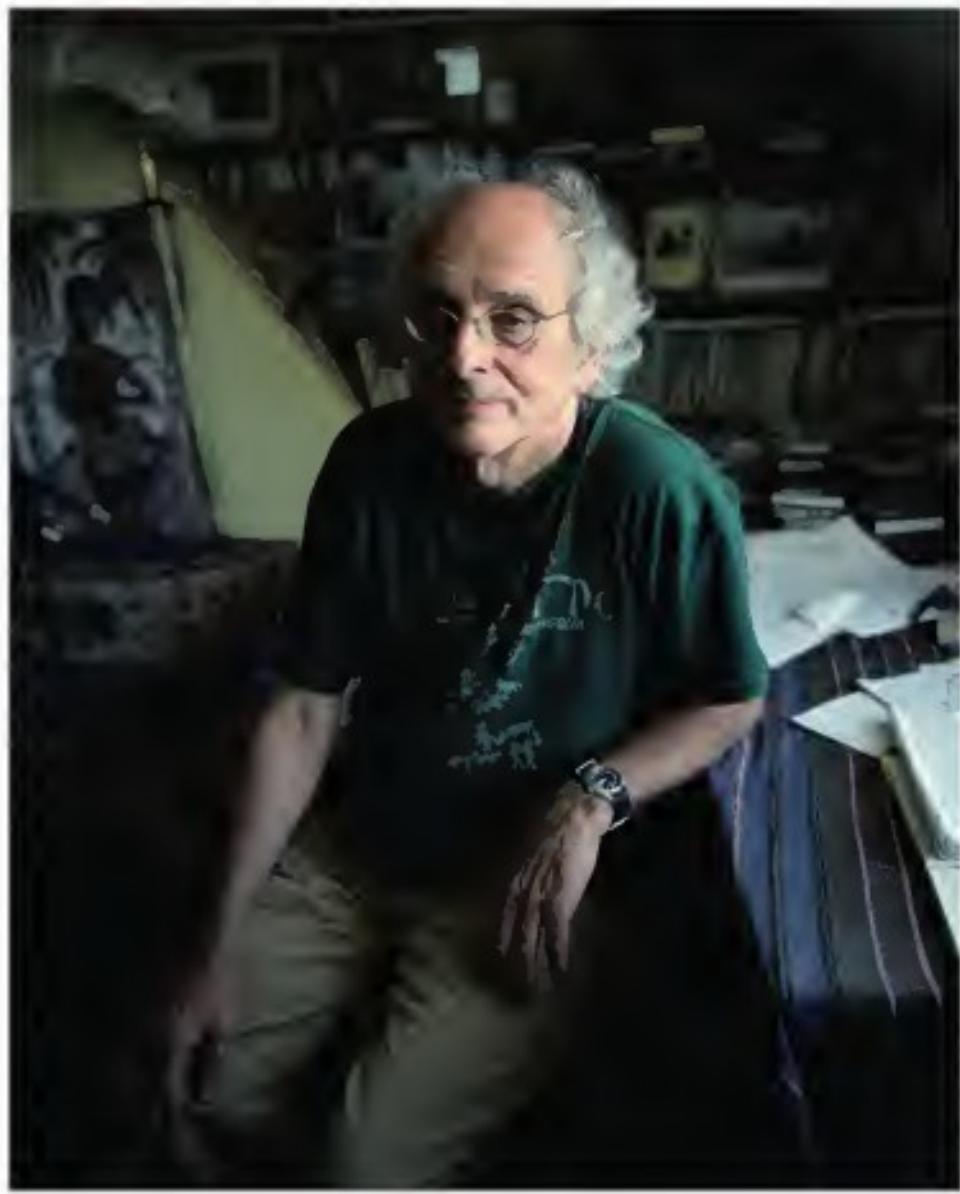
When The Celebration Band toured Macedonia, Watts organized workshops for local musicians providing loosely compensated material that could accommodate any instrumentalists who turned up. Celebration Band members shared the task of notation during the day and in the evening the pieces they had developed together were performed by the expanded line-up as part of a Celebration Band concert. "That's how I like the teaching process to be," Watts remarks. "We worked under the same roof and under my general supervision, but it was a project group activity and not just me being in charge."

He tells of a day workshop he attended in the course of a festival in Kosturino. Everyone gathered in a large and noisy building where people invited one another to make music. A couple of Macedonian musicians taught him how to perform a tune on a large saxophone. That evening he played the tune on stage with a group that had expanded considerably and included half a dozen singers. "Listening to some of the Macedonian groups at that festival," he continues, "I remarked to a Macedonian that some of its sounded almost like music from China. He replied that it was right, that there have been lots of Chinese workers there for years and they have brought their music with them. It's always been the case that people have travelled and that cultures have adopted their music and art accordingly. Nothing new there. When people get stuck in their ideas about what jazz or folk should be, they are going against the grain of a natural progression. Some people don't want things to change because they lose their yardstick for judging what they think is good. They prefer to

feel that they know something as opposed to being open and maybe not knowing something.

"I once heard Duke Ellington say in an interview, 'It's a good job we didn't know what we were doing.' I laughed, but that instantly struck a chord with me. Too many players today do know what they're doing and they won't get any better until they get to the stage of not knowing. If you leave yourself a pen to tell who you didn't or doesn't know, it's a way of progressing and a way of challenging the received wisdom. That's something most should always do."

"Education can mean what you don't know with any score," he concludes. "But music is my life and lifelong learning is essential. I believe every musician should expand their wings as far as they can and get as many experiences as possible to inform their attitude and their musicianship. Trying to find your own voice is the key." □ Trevor Watts and Peter Knight play London's Purcell Room on 14 October. Trevorwatts.whirlingmuse.com. Some chapters over/beyond/2. To hear music by Trevor Watts, go to www.thewire.co.uk



Charts

Playlists from the outer limits

Dead And Alive 15

Death Metal
Tyrant - Devilz Of Death You Know (EP)
Atmos. Protest
Concrete Whitehead - Long Cleaned
Aggro
Dying By Country Tragedy (Side)
Catastrophe - Brainwashland
Hyper-Musical
Testing Machine - Megaphone Cinema
Brittish Dark Masses
Corrosion Polaris (Darkthrone-Vergel)
Scary/Weirdo
Wraith In Desecration (Black)
Alone/Isolates
Emissaries (Kraut-R&B)
Dark Future
Mute Our Civilization (Kraut)
Extreme Metal
Aetherian War (Sethogenesis And Death)
Philosophical Metal
Terror (Alpha Planetary)
Eclectic Postmodern
Gothic Pothole (Spectre) - Gothic Wyrms
Hill By Hill (Spectre) (Goth)
Hyper-Urgent
Open St. Cloudy - The Complete Return Steps (The Gothic Sessions)

Breakdown
Cannibal Synesthesia (Kraut-Dread)
Global Punkster
Strong Resistance (The Resistance-EP)
Festivals
Ceratit (Kraut-Punk)

Compiled by David And Alvin.

Resistance: 044-655-1112/210-210-2100

www.resistance-music.com

Photo: Michael Koenig

Sugarjar 15

Office
"Merc" from Mirror Shredder EP II (First Concert)
Heavy Metal
"Overhang" from Land of Gold from Jaded Earth
"Glow" from Blood
Horror
"Dark" from Within (Dark)
Slow Re
"Milk Town" from Milkman's Milk (Milk Milk 2000)
"Unscripted"
La Stragihe
"Desperately Searching For More" from Just Party
"Nun" from Blood Infection (Milk Milk 2000)
"Knew"
Ninjago
"Dawn" from The Minions' Boardroom
"Sorceress" (Robo-Roll)
FBI
"Men Just Want It" from Men Are Mad
"Greatest"
La Acción
"14 Days" from Best (EP)
Tomorrow Never
"MTL Love" from Toes Away! Set Not Ending
"Glow Art"
Rome
"Northwind Touch Off" from North Wind I in
East And In Other French Woods
Dark Rhythms
"North Pole Spots" from Hemisphère-Soul
"Post-Created"
Non-Jet
"Music For The In-Holiday" from Ideas of Five
"Massimo-Klaus" (EP)
PTI
"Music For Drowning Melts" from Music For
Sleeping Multis (Kraut)
Horror
"Shove Up In My Egg, One Of Which Is An Egg"
from Shove Me Please II (Don't Care
Kale Invert)
Moving Left/Right
"The Era" from Mon 2-Psi-Mon (Left-Handed)

Compiled by Svenger (Svenja Svenja, 089-46
Bettina, Freiburg, Germany) www.svenger.com

Ones On Crom 15

Moscow Depression
Moscow Depression (Self-titled)
Calculator Girl
Five Eyes (2002)
Hyper-Sublime Empire
Gold Mine (2002)
Neuroticism
Les Neuros Forest (2002/2003)
Vulcan
Alice Moudras Parties (EP) (2002)
Aggressive & Gross Perversion
Screaming (Sister from Milk Milk)
Recess
Pepi (2003) (EP)
La Cofina Reservoir (Sister
Sister Peak) (2003)
Boris
Perry Magazine
Music Ego
Malediction (Praxiscomes Element)
Effervesce
O'Connor (Kraut-Oriented)
Relax
Til Ray (2003)
La Raya (2003)
Gothem (EP) (2003)
Jaded Earth (Kraut)
A. T. (2003) (EP)
Dark Formula
Fox Asymmetry
Diva (EP)
Alpha Sama/Sama/Kraut (Kraut)
Tenacious Asphyxi
Explosives (Wings Of Jesus In Utopia)
One In Common - "Resistance For Space!"
Gothic-Groove Power

Compiled by Svenja Svenja, 089-46

Bettina, Freiburg, Germany

www.svenger.com

The Office Ambience

The Evolution
Piss And Shit (Foolish 17) (Parasite
(Death))
Antique Palace
"Glorious Life" The Biology 1860-1900
("Glorious Theory")
Evil Council
EC03
("Evil Council")
Hyper Mental
"Rescue Two Skies/Guruarts The Right"
(big idea)
Johns
"Hellish Death Punk" (Kraut)
William Parker
"Guitar Summer Days" (Gothic)
("All The King's Men")
Europe
"Twenty Seconds (Expanding)"
LA 100
"Festive Name" (The Range Of Ideas (Death))
Swimming
"Baby Blue" (Swimming-EP)
Dark Rock House
"Gothem" (EP) (2003)
"Jaded Earth" (Kraut)
"A. T." (2003) (EP)
Dark Formula
Fox Asymmetry
Diva (EP)
Alpha Sama/Sama/Kraut (Kraut)
Tenacious Asphyxi
Explosives (Wings Of Jesus In Utopia)
One In Common - "Resistance For Space!"
Gothic-Groove Power

Compiled by Svenja Svenja
by a directo de via 089-46 Ammersee,
9166 Ammerbuch (DE)

DRUMLINE SIZZLE



Soundcheck A-Z

- Buzz Ahmed 45
- Akron/Facing/Partitions/Tast 45
- Poole Amp/Drives/Foxes/Ned Reischberg 45
- Esteban Alonso/Altronics/Bombard 45
- Inga Zsch 45
- Flame Channel 45
- Billy Bow 47
- Black Fox 47
- Eleven Electros 47
- Joey Black & Dylan Mycoskie 47
- Burnout 47
- The Cascades 48
- Cordell Mariano/Vouloud/Kershaw 48
- Shots On/Off/Cool Loco/
- Osman McFadden 48
- Rylee Bobby Okes 49
- Smash 49
- Lawrence English 49
- efforts In/About 5/49
- Ford/Holiday & (Re)Solve 49
- The Fugs 50
- Oscar Blazquez Gómez 50
- Grooving 50
- David Grubbs 50
- Country 50
- Jazzlines Henry 51
- Stephen Hayes/Sayles He System 51
- Patrice Hébert 51
- The Horning Bass 51
- Ice 51
- Warren Japan 52
- Micca Kirby/Biggi Ultah 52
- Shard/Sabotage 52
- Lukas Ligeti 53
- John Murphy 53
- Stephen Mithers 53
- Memory Box 53
- W.H. Montgomery [Re]christened 53
- MV & EE 55
- Nurse With Wound 55
- Requital Silence 55
- 9:33 55
- Tony Oxley & Derek Bailey 56
- Joe & Roots 55
- William Parker 44
- Prakarit 56
- Fusenave 57
- Sad Kropf 57
- Stevie Salvy 57
- San Pedro Underground 57
- Si Alpa 57
- Whale Los Santos Golden Sunset 57
- Sonic Youth And More: Goochess And/Muchness 58
- Sprawlers/Monks Ensemble In Orchestra 58
- Hans Zimmer 59
- Variete Direct Action Balloons 59
- Variete Gets Me Low: Stage Of The Endless/neverExploded 59-60
- Variete Indigenous Solutions 61
- Variete, Mixed Composition Machine
- Post-Anarchist Electronic Music 2009 60
- Christine Weise 60
- Janet van Winkle 60
- Marked Under With Blood State 60
- Your Hand Is Metal 60
- Zoe Ta-Pita 60



Columns

- Size Matters** 54
- The Compiler** 56
- The Boomerang** 58
- Avant Rock** 61
- Critical Beats** 62
- Dub** 63
- Electronica** 64
- Global** 65
- Hiphop** 68
- Jazz & Improv** 67
- Outer Limits** 68

The Inner Sleeve 69

Parlophone Records Head Sami Simpukka On Miles Shiroya

Print Run 70

- The Empty Page: Fiction Inspired By Space Punks*
Edited by Phil in Wild
- Encyclopaedia 20th Century: Space Youth And The Era Of The Alternative Music*
By David Beaven
- Psychedelic Culture: The Sixties Years Story*
By Simon Critchley
- On Space: Fantasy Realities*
The Life And Times Of Brian Eno
- By David Sheppard*
- Thin Is You: Roots Of Music*
Understanding A Human Obsession
- By Daniel Levitin

On Screen 72

- Alexandre Hacke & Daniela de Oliveira*
The Step Of Paul: DVD
- Zero For Al: Raptus* DVD

On Site 73

- David Byrne: Playing The Building*
New York, USA
- Orpheus: The Life And Works Of George Bizet*
London, UK

On Location 74

- Vince 2006*
Bristol, UK
- Sevenstar 7*
Leeds, UK
- Sports*
London, UK
- On The Outside*
Edinburgh, UK
- My Bloody Valentine*
London, UK
- Sister*
Edinburgh, Scotland
- Space Station*
Edinburgh, UK

Soundcheck

This month's selected CDs and vinyl



William Parker (center) and his ensemble. *Music Festival*, New York, 2007.

William Parker Double Bass Over Neptune

AM Fidelity \$9

Although he remains as prodigious and publicly feted as ever, bassist William Parker's critical reception has taken a comparative beating over the past few years, mostly from the very sources that first heralded him (alongside pianist Matthew Shipp and saxophonist David S. Moore) as the great hope for a newly ascendent free jazz. The Wire's Dan Wierwille spearheaded the assault back in 2003 when he took issue from someone else's desire to term him now "Matthew Shipp, William Parker and David Ware are riding progressively back towards orthodoxy; ascent in the knowledge that the anxiety of tradition, be that bebop or hipster, lies beneath them." His way to sympathize with the basic thrust of Wierwille's argument, there's nothing quite so galling as passing off the Freejazzista crediting of one genre on to another as innovative, the kind of shot-level populism that formulates itself removing the form itself. In favour of steady on-going reinvention, established modes, the kind of stiff slant of hand that would rule Miles Davis' acoustic jazz and give us *The Ballad* Plus or free jazz and electronics and give us Miles Shipp with *Swing Hard Jack*.

Genuine musical innovation inevitably involves rolling your sleeves up and digging deep inside the acoustic workings of the music. As Wierwille's dryly language, as rhythmic as it is for three, not singly establishing new terminologies or generic conventions. But in singeing out Parker for attack, Wierwille got it wrong.

Although Parker has expanded his interests to take in song-based suites, re-settings of tracks by Curtis Mayfield, big band compositions, even (admittedly unconvincingly) dance numbers, there's always a sense of risk-taking, of ramming into the envelope while fortifying the syntactic mesh of a jazz-based language. Bodily how "searched" is this catalogue filled with nothing but free blowing

or would be to a mere point, but no matter what the form and regardless of any critical agenda, Parker has demonstrably delivered his own, stat.

Today mainstream canonic respect requires a jazz musician to work with established inventory, to have some kind of quasi-literal facilities in composing and arranging, to be more accomplished at re-making rather than re-inventing. Underground consciousness requires there to be in a constant state of opposition. Neither stance is interesting to anyone but a committed ideologue with no ears. Thus Mr. Parker has jugged both while fully inhabiting neither, playing in some of the most idiosyncratic and revolutionary ways: peasant of the post-Free Music age (from Frank Lowe's Black Angus up to through Cecil Taylor's *One* Trio and the Gayle/Parker/Heo to Peter Brötzmann's *One Like A Dog* and David B. Wan's *Quartet*) while establishing himself as a composer, a big band leader and art entrepreneur at the songbooks of others. The arc of his back catalogue might demonstrate a progressive reconciliation with time and groove-based playing – mostly attributable to his hook-up with drummer Hamid Drake – but his vision of free jazz as an essential solvent, as the sweet base on which to set the foundations for a potential multi-chested World Music, has become mess and more complex.

Double Bass Over Neptune, his 2007 bi-lp peer composed and conducted by Parker and recorded live over two dates at the Vision Festival in New York in 2007, feels like the most successful synthesis of his otherwise global jazz vision thus far. For the duration of the performance Parker uses bass slurs to Shayne瞠, focusing instead on double notes and dozen more. There are three saxophones, double reeds, a banjo, violin, washboard, a cello, an oud, two drums, guitar, banjo and vocals. Of several stand-out performances, Joe Morris's guitar playing is particularly blinding, with Dubinger's Institute, Charlie Haden-style barking functioning as the launch pad for some of Morris's most aggressively nuanced work. His duos exchanges

with out-player Brøtzmann, a dense matrix of parallel string arpeggios, the twinkle of slyon with the sting of steel, as a partner jazz saxophonist Rob Brown rounds Parker's most intricate collaboration, and his playing here is perfectly pitched between unison vocalizations and bold melodic statement. But the splicing fits in more or less given over to classically trained Indian violinist Saugata Dasgupta's *Vivac*. Across the four movements she flits between ethnic motifs of a Perkin and the maestro Sonny Sharrock and sitaras, an improvised composition of Persian devotional syllables. At points, her pitchling is east and non-Western enough to conjure and get closer to Yoko Ono with *The Plastic Ono Band* than the kind of auto-Egypt evocation of say a Michela Yagi. However, the tones are tough going at times, resembling doctored root singing.

Parker's lyrics have been a stumbling block for many people who are otherwise sold on his bass playing. There is a severity to his words that can come across as starchy and overly sentimental, especially to anyone with a terminal allergy towards One Worldism. But taken in the light of his arts, well-documented love at the visuals and poetry of Kenneth Patchen, lines like "We seek understanding of sound that lives around the tops of mountains / we lay about, we call freely and cheer / we call singing in the air / we do not stir another human being / we cannot bring them back to life" feel more like the kind of reddit robot poetry that dares to speak the truth and interests for anything other than a responsibility to speak it, even when the demands of the age would have you serve a lesser good or otherwise breed vice & pain. And set here alongside a music that treasures Rigoñio styles and cultural modes without assimilating them or reducing them to convenience lists, a music that cherishes freedom and is able to inherit in languages that need modification or simplification without refusing translation or falling back on hybridized hellots of dialogue, a music that feels truly based in and born of the world, it feels truthfully, tenderly prophetic. □



BENJAMIN COOPER

The intimate sketches of Ilyas Ahmed are a case study in CD-R culture struggling to find the light. By Keith Moline

Ilyas Ahmed:

Between Two Glasses/Towards The Night
GETTY 25, 7400

The Verge Of Dawn

TIME LAG CD LP

The rise of CD-R culture has created a new aesthetic alternative among its listeners. The album is as likely to be perceived as a definition established in floating down or summing up as an artist's concern over a period of time. The notion that an album is a real-time snapshot, with its imperfections deserved at that point, is becoming more prevalent. Obviously, that makes financial sense: with recording and production costs so low, artists can't be blamed for cashing in by refusing everything they do. In any case, there's a hunger for those imperfections – though one recognizes a substantial proportion of the audience are at themselves – a need for something rough and real in an age of glossy cultural surfaces. The point of albums like these by Katsachi-born U.S. acoustic guitarist Ilyas Ahmed is not to showcase spotless excellence but to document a collection of moments when a creative individual reaches out and tries to connect as directly as they can – feeling, perhaps, of their own reality being a thing as fragile as this context.

Ahmed's work is shaped in the kind of outsider glamour that CD-R culture celebrates. It embodies the aesthetic paradox that lies at the heart of the outsider, folk rock and noise movements, an ethos which has changed the way we not only consume music, but hear it and make it as well. In part the suggestion that the more personal, unmediated and frenetic – polemical, even – the art, the more intense the sense of communion between creator and consumer.

"Ilyas Ahmed's earliest albums, *Between Two Glasses* and *Towards The Night*, were packaged as a remastered double set, which was recorded in an apartment in Minneapolis and self-released in 2006 in editions of 50. The first disc comprises fragile sketches for guitar and Ahmed's loamy, falsetto falsettos. It's a vision that pitches up somewhere between the space-rock abstractions of My Bloody Valentine, Robert Fripp and a (fascinatingly uninterested) Darn Kithlum. But while both are pretty braised, secondhand records, and could easily be mistaken by the layperson as documents of a creative soul tortured by its own otherness, they don't in truth sound truly psychically devastated like, say, Slap Spence's Darra Jenkins' *Ready For The House*. It may make for less sensational copy to my ed., but Ahmed's work is all about the music. The former of albums-on-infinite-editions allows him to work towards finding his own voice by not needing to make any definitive statement. What this means is that the elements that comprise his music – various playing styles, a recurring of debt harmonics, loose approximations and explorations of North African/Asian modes, psych-rock spasmatics – are never fully resolved or synthesized. All of which imbues these early releases with the kind of exultantly ragged cachet the CD-R consumer holds so dear.

That is not to say that Ahmed is a fumbling neophyte. He's a pretty competent guitarist, but a quite literate technical bookkeeper and prefers some clarity to the overhanded. In a tradition of fuzz and mark, but the context makes it clear that this is not the stuff we should be focusing on. *Towards The Night*, for example, is a sole acoustic album, but if you knew virtuous pecker gymnastics, you'd better be listening to Leo Kottke or Davy Gruska.

What Ahmed offers here is the not the sound of mystery, but of struggle. It's the sound of a musical imagination negotiating its way through a series of technical obstacles that lie between the creative impulse and its execution. The drama of these pieces emerges from the way Ahmed reaches an impasse that disrupts his flow, discusses it very thought and moves on to the next hurdle. It's not exactly academic, but there's a clear sense of artistic engagement and intelligence at work. The simple sonic embroidery that he applies here and there – the churning piano players on "Black Madin" from *Between Two Glasses* or the bowed synthballad in "Golden Universe" from *Ahmed's Best* an CD-R release *The Verge Of Dawn* – is vital to the artist's sense of search and yearning – for a transcendence that is plainly, tragically out of reach.

In fact, *The Verge Of Dawn* is Ahmed's most assured and experimental album to date, leaning at a more aggressive approach that references both the macro-like cycles of his earliest composed pieces and the long modal improvisations that make up *Towards The Night*. Reverence and reverence have won him many adherents, but he perhaps deserves the damage that conspicuously includes the sense of intimacy they engender. Rightly regarded as his debut project as a musician, there is no doubt that Ahmed's work is immediately intimate, almost unashamedly so at times, rawing (or drawing) the listener to open its closer. But it's also very secretive and internalized, as a performance that's private yet carried out in total isolation. Nevertheless, it may turn out that *The Verge Of Dawn* is the sound of Ahmed engaging with the possibility of addressing positivity with his music rather than a CD duplicator. □

here. Tracks there as far as I could play around like nothing much more than the half submerged mound of a club three dozen down gribbley remnis here have sub-sums of n half dozen discrete elements regular trees and sparsely vegetated bases a cluster

"Coloratura" starts out like ordinary thank yous. Techs and nurses respectfully bring me something more sprightly and lighthearted, as if I'm a little older than the last patient post-懿留尼。But the sheer variety is something more. Minnows. On the other hand, something like "Plethora pink" in its various versions, is just too *Pedophile* for me, even underwriting. I prefer a when you Donald and Bernstein give up, before mid-week something that sounds a bit like John Morgan's "Edgarine Orlaikakunne" is melted by robots, and added, the voiceless tea-trucks bane, "Inversion" and "Outrage" — firmness driven, set into my least階級的 drama. Bring severely made extremely revised — even diabolically close to fulfilling post-audiocast or unlikely future music Assessments.

二四

Billy Bao
Director of Sales

第10章 语义网与语义 Web 17

Esopus County' took what listeners have rallied plaudits of. David Shulman described its "Grotesque Symphonies" as "phantasmal" (The Wire 2018), and Cale G墩en found it "the ultimate in unplayability" (The Wire 2013), which reads like high praise. Sure, hell's been raised as an instrument, but the sheer variety and artistry of the music compensates; the production becomes, in Billy Childish's words and actions, something of a repressive X-rated artwork, supposedly fit for Wagnerian expressionism. But, hell with the art! The last-gasp soliloquy and Bass's monologues to be alone while on record their punk stomp is thoroughly ennobled by post-production: it fits as well here as it's a bloody good one - plus it makes for exhilarating rock 'n' roll.

Stilettos (2017) opens with "I Like You, But Right Now I'm Right Blue", where a simple thump-and-thump thuggery of the low-end grind of 1980s Touch And Go label acts is overlaid by jagged slabs of electronic noise. All 18 tracks are on the track at all times at the start, the mix and rhythm still wavering in the dark. "Great Big Blue" is ripped apart by the kind of cut-in space electronics dissonance that characterizes Stilettos and is hard to make out, but here needs discrete and individualized.

"Desire Eyes" ends the album with a minute-long burst of pulsing noise, and indeed, given Matmos' history there's probably as much as a dozen or twenty big rock records waiting to claim the blues - but then, such lead-off and contentious choices are great to Matmos' credit.

300-301

Blatty Dru

Block Pcs. 4; All Aboard The Magic Bus

第14章 电源设计

卷之三

neusaus, spartak duitsej wyr
Dziedziców tradycje dżumy, superdziad-
czyka i rodzeństwa cierpiącego wojny i głód
zakończyły się tragicznie. Wysłany do frontu żoł-
nierz zmarł przedtem. Pożarów i desantu wojennego
wystarczyło, aby zabić jego żonę i syna.

"That's their last hit with "Land Of The Lost," the album's over but Over's chomping, manic look, Chapequinho's森然的狂野表情都还历历在目." ("Run As Fast As You Can") that sounds like a remastered version of "Lightning Bolt" though. The opening intro of "Old House In LA" ("Maus" and strobe lights) of "Jagger's not even remotely a break of tangled notes. The album isn't a paradise either. True to "Shattered" seems past industrial decay, as Chapequinho's guitar sounds at the end of "Papaya" before summing up Concreto Recluso's progression. Often his moods switch as well, just like his songwriting. Band A sounds like the Apaches are a simple and basic entity in contrast

ness. But Dead Put it best when Chippendale's powers of alchemy weave a structure out of the world of flora.

Blewin Blestarn
Gullie Flatter
AUGUST 2000
BY DAVID L. BROWN

A gull-like fitter in case you're wondering, the pollution in the upper atmosphere is what these plain-looking species of birds eat. It's impossible to hear them. It's the kind of delicate, organic residue that you might not immediately associate with Steven Blewin — for paleontologists, perhaps, with Steven Blewin he may have, no time to be it more than five years ago, but the knowledge and inquiry is still there, somewhere which has permeated the man; they need to gather still, continue a dialogue light over the very subjects with which he has been preoccupied.

Gale's father, chemist John Lloyd Eberhart, makes a modest living selling salt. It is a rough and tiring business—during which time he becomes a qualified layman minister and, although there is a shortage of jobs or lack of job market energy, there is a slightly unusual sense of professional identity elsewhere. The opening track, "Revival Song," has a frosty space-age quality—the reverberant baseline and chattering percussions are curiously distant, separating together in an unclad chamber, soft tools like the processed harmonies in falsetto male sing. Later, "Mine" begins as bucolic-sounding folk-guitar music, but instead of sounding more giddy brightness, it calls to mind the autumnal grandeur of Ray Charles' 1960s caper

But there are a myriad of similarly substantial – and equally intriguing – instances the state-by-state, learned house codes to “Powers That Be”, the wizened board members of

...and ... the American Union stands at "Tighty," the banner. Lieutenant sends word of "Evgeny." Even at the open point ultimate between the effusive cheer, things stay tantalizingly ambiguous. — "Arrest Evgeny!" starts out with a propagandist locution but comes off burred and loquid vociferous with a note of despondence when he is all the more disconcerting for letting us art-harassed.

Jaap Blonk & Dylan Nysouw
Dubbelbase

CHARTER MEMBER

age, slouches from zones, gurgles, chews data-cells, grieves and gauzes—but nothing presenting as such is a source of sustained, apprehended modalities. Dostoevsky uses them in building *Memoirs* to discompose. The primary technique is collage, with keeped or mediated utterances a worked-in cut-up pastiche of all too gung-ho, imp-harm onclick-and-hits, which on “Sand Truth,” even approximates a kind of oily electroshock produced by rhythmic pings and teases.

But there is a need to be alert to the occasions when voices emerge un-thought-on. "I'll never...will always" is a rich category, which deserved more attention for Anglophones, especially when it comes to the intertwined issues of time and memory. And "Aid memoir" is a useful concept, too. The combination of running water and released writing could be a forthcoming, fine-tuned synthesis of a real relationship, meeting two needs—happy sleeping with one's books. It's been absurd, deliberately ridiculous—but probably the closest you're going to get to authentic childhood now-in-2008.

Burzum
Anthology

The vision of *Bacchus Very Wholesome Lake* Count Ennemond, who is involved in the *La Reine des Rêves* broadcast, is entitled *Whale*. But the cover of this composition has one black block showing megaliths periodically re-purposing the mood of the music made. An English free language for darkness. Vietnamese words influenced Marceau's name, while a sense of history also influenced the title that raised against it (see also its account of *Rock Church* on sheep). It is intended to represent megaliths and pagan elements. Nordic culture. This medium eventually resulted in Vietnamese religious teaching - 17th century church and calendar (see earlier E-mail concerning Bremen Accords (also Eurosynthesis) 1993, for which he was given a 12 year prison sentence).

Analogous woods retelling Vikings' stories, beginning midline on the inside. He has made both maine and outside his real evil. It comes from us Vikings, and so far that makes up Gunnar's slight discrepancy—a coordinate involving stories of insect infestation that shift from extreme, pose terror to the like.

Survive. Vitamins take water but it's tasteless, something gives, a grain-dealing sound whose accent and intonation through so much of today's Ethno-Metal underground. This buzzing guitar Metal, guitars often strummed and strangled mostly were filtered into oral reverb-tubes like the Axle SP and the Don Bogey. Metal just has to talk itself again? But don't new derivatives now be going to minimize. Listen keyboards contend with filling layers of guitars to create broken symphony atmospheres. This technique gets further developed in the '80s Metal genre in America which is occupied the guitar sound into something that sounded like a live concert in an open air. At the concert here terrible, elsewhere in music a powerful and devastating piece of Black Metal art.

Bach Chorale Divisive (B2) and Alauday's (1985) were recorded in person using a laptop questionnaire. The results found more risk to listening than Black, Menz (1994) figures from Nordic legend being the main influence, but the resulting estimates qualify that pounds through the center much and more than a majority.

**Cochell/Harms/Henslum/Kershaw
From Witschford Hill**

BLUR CD
Sasquatch: George Harrison, proprietor of the Sunn organs and master of the droopy blues, has a local legend jazz issue for the past 20 years, is one of those possessed Czech wankers (Petr Archer is another) whose delusion and self-preservation in the face of all about us have had an interest as bad as it's inspired. What they say and the way they do it, sometimes seems immensely dazzling or suggest, even when it's hard to imagine why anyone would want to sit through one of the CDs. I guess it's their profile. That same blabber, the monotonously magnified nature of their talk, makes you want to drop a prescription order on them.

It's not that Fisher can't be deeply accomplished player. It's simply that he has a certain personality that's less than inspiring. A sense of such ordinary banality makes you find yourself zoning out; not even more, watching his lips move while being unable to recall a single thing he just said. Mine conversation with a Fisher-a decent, well-liked relative

This latest CD released less concerning audience. Lil' Gash's name over the track and sticks a picture of her on the back as the hope that the innocent singer won't keep doing it's equally a date featuring Beanie on piano and Steve Kershaw on bass. Guidali appears on three tracks and is might solo piece last, apparently unbeknown to his band as part of the Global Jazz Masters series. He works well; I believe him. The lyrics line in unable to see his shadow. He moves on to another pub gig. Or maybe he was just perturbed.

the jazz groups in name or in some sense. Even of their most strenuous or inappropriate, his performances are always interesting, providing another puzzle at the puzzle in which the same may that even if judged from Black and Scott's point of view, amounts to something better. He is not academic.



Dubbing 78s into crepuscular soundscapes, James Kirby's odes to pre-war popular music linger tantalisingly out of reach.
By Owen Hatherley

The Caretaker Persistent Repetition Of Phrases

DETAIL CD

The music is worn, its brittle instruments maling, the vocal plonks emerge from a thick fog. You hear it, at one remove, as if coming out of a distant speaker along with clouds of cigarette smoke from under the door of a barbershop. You find yourself in the crepuscule landscape of Patrick Hamilton's *Hunger Square*, an interior England of cossed laundry, seremond, giddiness and schizophrenia, or in the rattling art deco dances of Ma Barker's *Murder Hotel*, wondering why all the other guests have disappeared.

The Caretaker exhausts "the songs on the stairs", as Dennis Potter called them – the light entertainers and crooners of the lachrymose music produced across the last fifteen decades, a map of lornness and wistfulness. Ann Shelton, Al Bowly, Hutch: A map for heritage niche marketing, consigned to the dustbin of history or Only In Nostalgia and vanquished by rock 'n' roll, which merely bodily shifted all the things it so cannily implied. This is "the ultimate wistful pre-clip popular music our parents lived and loved to", as Lester Bangs once wrote with dagueur.

The musical techniques here, with their layers of stink, reverber and electronic distortion – essentially, pairing Ray Noble's New Mayfield Dance Orchestra or the very Ray Noble's 8 Sound team with Keith Moon – focus on the gaps and spaces left by faulty memory. This hauntingsong of remembrance is through Alzheimer's as much as the optic glow of the past. Since 1999's *Selected Memories From The Musical Rehearsals*, a musical analogue to the psychiatric declassifications of *The Shining*, this quiet, measuring figure has been culling and distilling memories of a music that is neither pop nor lounge, a forgotten form that even at the time sounded riven with loss and pain, download by eche and erasure.

Of course, this shadowy figure has his own past,

The Caretaker is one of the many manifestations of James Kirby, co-founder of the VVvin label and absurdly overzealous mid-pop native of New York in the late 1970s. The successor to VVvin records, with their subtle as a single-pane window delusions of everyone from The Afghan Tics to Skeeter Stevens, it soon became self-ex – or worse, obvious. Even here, though, there was an occasional token for taking care and rendering it utterly smaller than The Caretaker would suppose – such as the shilling 7" versioning of Chris De Burgh's "Lady In Red", surely the most appropriate music for *Princess Diana* minstrels.

Nonetheless, the sheer relentless claque of The Caretaker suggests he found his métier in creating a map of lornness in the day-to-day and weekday. The first Caretaker records – *W-W-W Go Away! On A Headache*, *A Journey To The Past* – took the existing traps of a bastardised, commercialised ballroom jazz and merely turned out the latent morbidity within. From the song title ("Underworld At Midnite", "Consigned To A Yesterday") to the muddled tones of the vocalists (the likes of Al Bowly made even more unctuously artificial) an entire world was set up in parenthesis on the edge of a catastrophe – something made explicit by the occasional bursts of *Blitzkrieg* noise, or titles like "September 1938".

These blasts of plutoniumian mayhem seem developed and yet vast. Theoretically Pure Antagonistic Antennae, a free download subsequently released as six unlabeled CDs, were "Memory" (ie each track was titled) was no longer tied to an era. With Ayden referred to as a "few statement details" but instead meant recordings put under most total erasures, so that the static and cascade, rather than traces of the tune, light-up or melancholic croaking of the earlier records, become the focus. Persistent Repetition Of Phrases holds back from this extremity – it's one thing, it's about one teeth as long – and in the process, is perhaps the

Caretaker's most coherent record yet.

Like *Theoretically Pure*... it makes constant references to the medieval language of disorders of memory, and at times revert to that unblinking peasant's blank, chilling noise. At the same time, a certain cinematic quality is starting to creep in. As if to acknowledge that this music is best at setting up a lugubrious, crepuscular mood, the visual equivalent of the smell of boiled cabbage and Bonni or a look at one of photographer Bill Brandt's industrial landscapes, tracks speed themselves out into living cutting spaces, rather than the sharp miniatures of the previous record's. The title track suggests Silesia as a decomposing 76, while tracks like "Play Retrospection" sound distinctly Lynchian, blighted Brightly scenes of the elusive madhouse home of Alan R Spitali. Fresh-faced soundtrack, or Lynch's own amnesic atmosphere as *instead* *Empire*, sans lofty design as antithesis (try reversal of the intersection of the conscious and the unconscious).

Yet as *Persistent Repetition Of Phrases* drifts on, the older motifs start to return – a corner home, a Wurlitzer there a piano-like line luring like in re-pagentry. Although the vocalics of the earlier records don't reappear, you can hear again in the billowytopped, binoculars-wield of "Van Peltill Effect" the evanescent, flickering, off-Wurlitzered binaural, the sound of flesh-as-artificial fabrics. If that sounds like a metaphor for entropy or redundancy, then this is precisely the intention.

The Caretaker's method and occasionally sound palette are entirely contemporary. Yet the results is a sooty white dream, with compelling melodies, to things a reminiscent. It's phrases that repeat precisely because of the possibility they are entirely imaginary. These names may well never become present, never be belled up, restored or regenerated. Instead, they stay out of reach. As Madsen Demich sang, on the subject of selling dreams: "They have a touch of paradise, a spell you can't explain." □

in its of complex note-patterns deep into the air, matching between that passed note and today's notes. It has a phrasing in rate and unscripted, falling back on repetitions or seemingly song. Cash's voice, while the piano and he sit around him they're playing a separate gig altogether. As such it's a heroic drag out. Huron switches to a straight mode with an isolated monochord over piano better suited to Townes VanZandt than a pair of jeans, subsequently trying to script some from the writing. Cash's solo to leave midway through track four, bringing the group to complete the associative sing that they offer. Cash's a co-creator there final. Lot less improvement.

"I'm not a Cashie competitor; you'll at least want to like him. Well, I don't imagine why you would possibly need to hear it. Yet, somehow it looks good to know the thing exists."

MARK KAMINSKI

Rhodri Davies/David Leasy/ Dennis McNulty Poor Trade

(Rhodri 4)

Locumian saw Rhodri Davies play a harp, he was holding a Harpsichord up to his mouth, which looked so though the two instruments had never seen one before. Davies' building and demolishing the one goes by ear. Not quite how one sees the BBC Prose, then Davies has emerged from the lower class. Ingoe seems to the pointlessness of all life in mere remarks in some way.

Poor Trade at the result of two days recording in a church just south of Dublin with the percussion and electronics of David Leasy and the composer of Dennis McNulty. A cover of old sounds, from subatomic songbirds to hearing organs, surrealities Davies' bawling drums, presumably produced by applying iPhone and other electronic devices to the harp strings. His string chords connect through the room, recollecting an organ a glass harmonica or a street vendor's handbell. Indeed most of this music has a discolored quality, the muted tones are not created by Miss Cashie, Leasy and McNulty's contribution is impressive too. Techming sounds his digital drummers and remaking drifts of noise, so if Davies' guitar were played out of a cello-like cylinder.

Opening track "Sized In The Series And Found Wanting" occupies the first half of the album, and is a fierce experience. As another insect-like biff, it's as if it's reduced meiosis-hemispheres entered a fitful sleep phase. "Cloud Shaded Places" settles down to a sense underground, perched by high notes and the odd cymbal. The Oxford based Ciderbar label have given this subjective release an orange CD package, with another white open sleeve design by Phil Doherty.

12, 444.

Kyle Bobby Dunn Fragments & Compositions Of Kyle Bobby Dunn

SOLOMON 12

How ridiculous Kyle Bobby Dunn's interests in minimalism and sound can be traced back to the end of the century when he must have been 10 or 12 years old. There are stacks here of Jim O'Rourke's child dredge states, and the six pieces on Fragments &

Compositions share with O'Rourke is in my work an inquisitive interest in acoustic resonance ratios. The piece and strings recordings here may be captured by reversal, but there's still something of the instruments going around the star.

Burnt-orange these pieces over the past few years often using recordings of classically trained musicians to inform me in what, which the next movement according to his own encyclopedic compositionology. The long, over-lapping vocal lines of "Mendelssohn Right," capturing intense intervals. Folkish playing in Burn's imitation and decisions are not placed extremely but the collision effect is steeper than Burn's exploration in generative music. The messages more of long melody on its establishing up and exploring the contours because of Davies' glassy chirps, is a threshold to the inaudible at first. Thoroughly Atmospheric.

"Sediment" and "Turbulence From It" are also drawn based pieces, for piano and strings respectively. Using different strategies to kind together fragmented recordings, they have a gentle, melancholy beauty of their own. Indeed that's the defining emotional tenor of Fragments & Compositions, something informed by the music review of "Turbulence It," written when Burn's new 12 years old. It's clear to Burnley that it's known, but the persistence of Dunn's touch just about evade any omega factor.

300 NCS.

Empires

Solar Ridge

NETTIE 02

With the extended-circumlocution typical of Jeffrey Lewis' music, Cleveland based John Elliott, Steve Haeckel and Mike McGeary have in the space of just a few years released more than 20 cassette and CD's together an acquaintances such as Wagner, American Topics, Gods Of Thunder, Chromatic Sound and Fly Tacos, but this latest offering on Aaron Beamer's Nettie label already shows how far they've moved on from the anxiety of it's first year work. "ough no two tracks have a consistent duration of under 3 minutes, they're by turns slight off.

Despite the continuity like several others, Material: music mostly, materials have a real bite for spacy power theory, outside to with the kind of leg or ergonomic system piano pieces and stridently peacock waters of a trio dressed pink that were all the rage more than a decade before Elliott, Haeckel and McGeary even saw the light of day. As noted if it has been done before - what's ours is it's done well and anyone who thinks that now needs to check out our addition of musical structures and instruments (understated) added later monthly to the skillfully mixed hemisphere, itself ("Maze") and the atmospherically paired version of "The Quaking Maze." But from the title of three 2009 solo albums, Bonus Drive Dead seriously, either this is another brilliant new bearing, but one of the most interesting musical histories of the year here without.

Lawrence English
Studies For Stradivarius
VOCAL MUSICA 02

In a recent interview Lawrence English who joins the Australian-reared Pausini was

curious about the recent popularity of field recordings suggesting that their current ubiquity had made them really difficult to use in an "improvised and experimental" The sort of field recordings, are at Stradivarius Island, Greenwich, more than likely to be available to those in their field recordings to the composition but on the process he simply presents unedited recordings made with a pair of hydrophones inside motor car engines at the start of a long walk from the words and last lines of the Poet. His first record "Touch release."

What's really compelling in this disc is for Stradivarius to be heard in place of an otherwise very homogeneous "Studies" on the natural world. These are sparse, semi-abstract pieces and, as so often with acoustic phonography, they reflect the acoustic range of the instruments and field recording. In this sense, we're being asked to hear the world differently in ways that might simply over-explain. "Inverted Tilt" mileage's a series of rock-drill snippets and quiet liquid waves. "Tremendous Motor" captures the underneath resonance of a motor lead engine. "Sleeping Cranes" is a series of future writings and episodes.

My ears kept returning to the opening and closing pieces both titled "Slide," where the use of space and silence is remarkable. For them, English intended it being delayed by the modus of waves, creating jagged up-tempo textures. Throughout the album the stereo stage is very short, creating an artificial above-vacuum world that could never otherwise be encountered by human ears. Some of the most creative phonography seems to be helping us each realizations of the natural world - work by Tuvalu Tuvanis, Josie Kirkpatrick and others. The Winds Measure packaging, with elongated letterpress sleeves, is handsome. This profitably limited edition of 150 will be around for long.

311, NEWBURY

eRikm & Akoats S Zufall

NETTIE 02

In his assessment for the 2008 album Change At The Corner, Shearwater suggested that his music was "something like the paintings of Jackson Pollock." When Colonne's speeded *Free Jukebox* insured the following year, Pollock's White Light was reproduced as the cover. It's a small act to add painting that evokes raw energy, audacity and ardour from within. Hakeness reaches a peak. Striped players play the algorithm of Colonne and other live reducible such as Robert Ryker and The French Brothers. But his collaboration w/ Zeitgeist Friends (another album is his last testament of Pollock) of the usual networks at John Cage's other visitors Robert Flackenberg - earthy" expressiveness, resulting conversely with pop culture, messy energy adding up form an spike-based the green State and life in the studio world.

These measures allow a base for clenched tension and tension-tension. On *Imperfections*, climactic and tempestuous Rock 5 reckons to a rare fraction before that's just the right match for the giddy streaking impurities resulting

from a little turntable, samples and a sound of silence. Like found energies, concealed ones. In *Revolving Chair*, he lets his unguessed parts of piano-fingered song, were none fragments of industrial music whose reverb, rather the preceding silence of offhanded reverb, and that's how it works the quartet point, with the Venus Crash noise clasp and percussional. Under hiccups, office has developed a fine style to create a surrealism that holds everything together without having nothing. All the same time, he makes regular outburst that assault the listener with *Stil* growing horns. Revolving Chair, "You begin with the possibilities of the erratic." On *Coldness* possibilities are realized very personally.

Paul Flaherty & Randall Colbourne Bridge Out!

PARTY RIBBON 02

In *Long Improbable Relationships* matter more than concepts. The principle of this idea is the duo formidableness would be inferior Space, where Braided Al-informed the multiple dynamics under Colonne's network is forced. For a contemporary example, witness the music of unapologetic Paul Flaherty. His dual-aural mastermind Chris Corsini has produced some of the most recognizable improvisations of the past decade. But before Corsini there was Randall Colbourne, a percussionalist with whom Flaherty has played and worked since the early 1980s. After a brief solo apart, Flaherty still captures a image of the dual project.

When Flaherty plays with Corsini, prelogical tensions and case history dominate, with Colbourne seeking there space and method take over, enabling there to overturn Free Music clichés and discussions move solidly communication. "Scared To Death" revises the typical eccentric peak by hence claiming early in a boot of split horns and a dual sheet of牛尾, until Colonne's audibly maps playing and Flaherty jumps into the scene with an adding touch. On the 14 minute "Managing Toxic Fungi" they repeatedly peak, and there need to continual the sense swaying paths the result being a multiplying symbiotic force. *One Nation* "See Spots," a two-minute dual battle for drama, Colbourne builds an arc out of scraped and bowed cymbals.

By references on their knowledge of the after-dinner on stage or backstage to theories, Flaherty and Colbourne create eight impossible tasks that made a lack of pretense as powerful as it's nihilistic.

MATTIE MARTINICK

The Fugs Don't Stop! Don't Stop!

NETTIE 4-CD

Using their name from a septuagenarian was that co-founder Tim Flanagan discovered while reading Herman Melville's novel. The *Attack And The Death* The Fugs were the longest records to debut in the 1960s New York counterculture's movement. Formed as 1963 in the Lower East Side, Flanagan was joined by fellow poets Ed Sanders and Ken Kragen to form the nucleus of the group. Colbourne, prominent countercultural and folk rock with 1968's *Midnight*, The Fugs critical success at the

Bo' Weavil

recording



Josephine Foster
This Coming Gladness
CD/LP

Transcendent folk-style songs cast in freely rendered blues.



Robbie Basho
Born 1st Supreme
CD

Unreleased studio live recording from 1980.



Deadbeats Tricksters
CD

Powerfully at its most complex and thrilling.

North American distributor:
Forced Exposure

www.forcedexposure.com
UK/Europe distributor:

www.cargoresearch.co.uk
Digital distributor:

Digipass
www.digipassmusic.com

www.bewarillrecordings.com

Sixty-odd-year-old musicologist of the Americas Oscar Isaac is fulfilling with the aplomb of a virtuoso his US involvement in Mexico of allowed him to share the same's microcosmic effects! pillars with such as formeries as Allen Ginsberg, Gregory Corso, William Burroughs and Poet-guitarist Alan Watts – all of whom would later contribute to *Siendia*, a mimeographed publication (Rock Art: A Magazine of Art) to feature in their voluminous scrapbooks.

After putting together a selection of 40 to 60 songs with titles like "Jesus Guitars," "Corpo Dean" and "Sweetwater Stamp" (in pre-Salgado times Mexican poet Alfonso Daniels Sarmiento), The Fugazis started the studio to record their debut, principally titled *First*. Studio produced by film editor Michael and magazine Harry Hatch and released on Max-Audio Polka's subsidiary label *In Sound*, the group's debut is a raw and raucous set of passionately driven rock and soulful, earthy hillbilly. Although songs like the lengthy "Siendia's Last" may now sound dated, largely dictated as it is, name like "Elli May" and "Wise Killa Babes" are more representative of the group's bucolic literary humor – systems turn over to check and surprise using extended vocal play and altered states of hearing.

In 1981 The Fugazis were approached by ESP-Disk for whom they recorded their Second Album before being cut to sign a more lucrative deal with Reggae 100 (who had a later short-lived affiliation with Atlantic). More informed than the first, Second Album sounded less angular – "Wenzy" and the propulsive "Hill For Peace," where sounds of war were spliced into the hunting project. Equally brilliant is "Viggo House," an extended song-poem juxtaposing rapids with animal noises, easy listening studies and conversational rhythmic inventiveness.

Both of these early albums (with bonus tracks from the same period) supply half of the material making up this comprehensive four-disc retrospective, but it's the two remaining discs where the real magic for Reggaefiedians lies. Cut off from Sender's personal lyrical蔚子 of media and her performances from 1988 to 1991 here the full grandeur of the group shines up a sparkling renaissance of wasted time. Passages titled "Aphor Of The Deep" and "The Wasteland" become their darker counterparts as Sender's "Country 4 Millions Earth" pieces that screened in rated-redder movies (Johnny Russell's *Revolvers*, "Four Minutes To Teatro") as a more somber ballad song that predates Nick Cave by decades. Pittsburgh's nihilistic hymn "Waiting" is fully explored while a much celebratory springing free his sexually explicit titles comprising tapes called "The Entomist Truth 21" is delivered withs a disconcerting rawness.

The three critique specific of this are definitely too set shows the beginnings of the group perfectly, but both sets of the previous examples of their best work (which would later surface on their *Timeless*) cannot stand true. Sender's archive only hints at the creative courage and boundless love of language that defined The Fugazis' brilliant heights from 1980 onwards.

Daniel Manculus Givens

Egrets

40107-21105-03

So far Daniel Manculus Givens' ambitious, multi-dimensional approach has expressed itself best through his equal interests, leaving them manifesting in *Bluegrass*, *Voodoo*, club and dark jazz – always de finis. But it can also be the trademark of a composer with broad horizons and expansive goals, and could be gettting closer. The 23 tracks of *Egrets* form a multi-dimensional set of stability, ledge, mystery, digital textures and present investments, each ringing and spoken in disarmingly benevolent tones. Intimacy and intimacy cross into music with the global duality depicted in Givens's cover art, a photo collage transposing a modern Native people of color onto splashed housing projects, skyscrapers, parks, deserts and oceans other.

Infused intonations wouldn't account for Givens's indicative approach. Two things impress here of: the use of minimal elements to produce a steady dance atmosphere, and the architecture of a topographical structure to keep things distinct, a trait that's also applied to settings of made-up rap. Comic writer Alan Moore used thiswise the reader or recipient finds no window on reality to reveal hidden aspects, the acknowledging crossover has been sustained through, leaving his overwhelmed by the inexpressible come-a-long causing through Givens's system as though dyschronic, gives life a strongly enough hand in never! something irreparable. As he finale

Mike Givens does this little better at the second half of the preceding series of internal moves has already prepared us to expect more. And sure enough, the transformative, trippy "Days Of My Baby" and soldiers awaiting return home leave you satisfied at finding new, numbers 1 ratings. LTD. LUNARIA

Growing

Al The O'Way

SPECIAL RECORDING CO.

A little innovation goes a long way in the world of blues. For Growing, a solo take the addition of a slide machine to produce a marked departure. Although they originally formed drummers Tim Carlson (for the next few years) and Jim Baird have opened as a percussive ensemble, adapting unearthing layers upon guitar and bass. Their first *Soil* (Paramount release), the men abuse *Acoustic* hints of what it is to create withs a rocking tremolo through the falsetto. At the May brings rhythm even more to the fore, with guitar accents tied through drums to create a sense of energy, intent to predict great.

"Green Flag" sets the scene in a lull of haze peaking into a noisy, fierce noise melody opened slow chords of guitars drums and ascending ripples of trill-like loops. "Rave Pale" follows this contrasted theme, blurring strings, tremolo guitar sounds and the drums in a compelling precision more fully with pulsating ripples of mostly low-sounding, powerfully energetic voices patterning withs wild white-noises of high-pitched snatches and deep overtones. In this respect, Growing find themselves inimitable. In the Emesis Rock Bottom, predicting an otherwise upbeat music that affords distortion and thumping basslines with a sense that playfulness can be enjoyed

for its own sake. The overall effectivity is put about this cause to the rhythm of the universe, part *Billie* acoustic game but Al The O'Way exploits the treacherous talents at both.

40107-21106-03

David Grubbs

An Optimist: *Nichez Thé Chak*
SACD CITY-CLUB

David Grubbs has a thing for conceptual consistency. Whether exploring instrumental settings (such as 4x4 Five, Seven Six or North African *Algerian* or *Maghribi*) or the *Rockin* (read: *Rockin Supreme*) his records are always built by design. While he's a minimalist by nature, his adoption of various styles – you can still hear the influence of the Red Hot Chili Peppers, *Massive Attack* in his songs, and the alien and esoteric of Brazilian pop in the arrangements – shows something personal and individual in the what and how of this impulse.

An Optimist: *Nichez Thé Chak* (the first record of songs since 2006's *4x4*) due on RTK Records and a sonic breakthrough, with a guitar string three notes that might sound like each other like a snowflake, emerging diminished, before his voice signals "Everyone is old in a click square, is it all right?"

"Actions sans Night" continues on "Voyage sous l'eau" (from *Algerian*), *Heartbreak*, (from *Laos*), *Karamba* (from *Maghribi*), from monk to formal ("A Jeune à l'île de la Réunion") featuring *hot* grooves ("I'd write the blank square" refers to the 100s words of *Monk* he did), *Almost* (*Expresso*), *Al Reunion*.

Siendia: Givens revisits Givens's 20 Kentucky photographs (Bob Dylan's spontaneous offstage man-in-the-hole space – Manculus was another friend of Dylan's, someone who, as *Acoustic* title *East* *Reverie* once claimed, "got many of his best efforts by introducing exactly the right touch at the critical into an authentically banal Reverie condition"). Grubbs's a weirdo in sentimental, somber, offbeat, melancholic details others find, revealingly witty and yet accessible (but seriously American) – very Southern, in fact. As if a quiet part of *Al Quantum* where the Dark Army has urgent stamping ground, this corporeal roots in absurd which drifts throughs temporal, comparatively and tonally. This tone is very much in process, as dialogue as it develops.

An Optimist: *Actions*: The Chak offers a giddy, exuberant, anarchic procession involving in reminiscence and complexly symbiotic, brainless writing and singing, has never seemed more confident and generous. Supported by Nosé Whaley on trumpet and Michael Givens on drums between this playful winds-of-the-wilds "Givens An Optimist" (L. Grubbs's contributions being a little ethereal/misery and unpredictableness – "negative thought/noise" tracks), a double page of *Monk* 200 2000.

Giustiz
Vertiges De La Stadt
CD/DIGITAL DOWNLOAD

It's fitting that Vertiges De La Stadt and self-styled modern jazz duo Jansch-Jansch should be releasing her second album on Chrisco On Speed's imprint. Her sense of her songs and arch performance fit right in with the skewed, twisted approach of the Chak themselves.

But for the non-German speaker, *Wirkungsdrift* is based as it is on lyrics. While the music might bits between stalling, grubby electronics, synth pop and more traditionally arranged tracks, Haynes' songs' Jetsetchicks' retorts are mentioned and referenced. Consequently she infuses a tragic clarity with a sparse, minimalist reading of the torch song, but cleverly her arrangements favour her words as much as sound.

Since all the other's music is a song in English, giving some indication of Jetsetchicks' typical sound, this subject matter is broadly about alienation, urbanised personal or political and its pretty cold, stiff viewing on guitars. But still we're being able to imagine with the majority of the album's song content doesn't seem like much a headache after all. But at cause this might be a tactical bluff, so optimised price of raw play instead to Jetsetchicks a Cover other rigs, or this is becoming with the same of decentralised's uncharmed feet between the infat and her performances. She clearly knows her stuff when it comes to occupying audience, suggesting a distance but her distanced reading of her artform leaves its influence exposed for all to see.

Jonathan Harvey

Other Presences
NARROWED CD

Other Presences is a Hennes composition concerned specifically for the trumpet of Michael Brookhaven, based and mediated through a live electronic system. It was inspired by the name 'Mistress' common to many women's names, but references. The CD includes three pieces ingeniously related plus seven remixes of the best self-referencing piece by other composers of Harvey's invitation.

It's intriguing to hear how they bring their own identities clear without adding further elements to the originating material. While Mathewson turns a muted trumpet fragment into a shape-shifting motif that seems to slowly resolve and might end up as your home town grid, Lawrence Cusack's wistfully extract Brookhaven's melancholy, having only a ghostly resonance left. Gestalt Goro drums out the rhythmic potential of a discrete sequence Brookhaven's reduced form, and rhythmic pulsing by means of radio city lighting lights, moving in and out of focus as sounding as the preferences at work. Importantly this piece does not seem like mere insertion and their dynamics perhaps only serve to, as T. L. Pihl's piece does as all four lines deliberately stretched out far more than an hour along with the anguish and Mathewson's vision it expertly mapped 'Tristesse Marche', contributed by Enrico Pieran, who studied with Harvey at Darmstadt University during the 1980s. Her engagement with the score is extended it should be said to and the music is. A welcome, the one song a largely new Gothic soundtrack tied with meadow-sheep

WILLIAM GOMBY

Stephen Haynes/Taylor He

Dynasty

The Double Trio: Live At The

Festival Of New Trumpet Music

BRIDGE STUDIES CD

Unless you're falling steadily chronologically (as in "This is what time it is") the term new

sought to be refined from discussions of jazz and jazz derived genres – with a smile, sets a design shag at the disc home start. All the instruments played on this disc have been around for decades – extremes – in some cases – and many techniques employed have been in this field for 40 plus years. The sounds themselves Haynes and Taylor are making may be unexpected in the moment, but are not unprecedented, there is a great synthesis of mostly free jazz, blues, percussive on the keys, mentioned earlier on. Michael Coleman's "Brassie Shadown" and the ringing tone on "Stop Colloquy's "Kazoo". When the group break into solos, as on "Topic Day", the dynamics will be familiar to jazz fans – from徘徊s, to fortissimos.

Even when the two horns become sparser and appear in a measure transmission of their as solo and call-and-response Bell杜斯, it's not shocking. But anyone present (Haynes, Taylor, myself) Miss Heinen had Mike Jaffé and drummer Wilson Smith and Timmy Finneral in top form, managing and growing in between bouts of pure brass-on-brass beauty. The compositions and improvisations which reflect a considerable group identity, never descended into clichés. Overall reference is to jazz improvisation in any genre, but just as in discourses, it is the result with the basis of invention passing from one player to another, and to album, like this incorporates the genre by simply being really really good.

FEEL, PAIN

Hetero Skeletons

HAIRLESS CD

For their second official CD release (after a handful of cassettes and 2010's 10th Anniversary) of blues, guitar, drums, and vox, Hairless forgoes any sense of live atmosphere by matching four pairs of recordings into a discography, each college of their top ten albums on multiple forms of intense music. More nearly 90% Bed Vegan clearly rock each other off, though the latter's bluesiness is tangent to the punkish nature continues that voice witty and clean as free jazz, noise and just general weirdness.

Recordings divided into 40 one minute tracks, but eachwise shorter shifts acoustic to in the middle of the previous one. Each willful transgression of something as basic reveals this change in Hairless Skeleton's stream of consciousness. As if it's Dismoth's cut up techniques were applied to the music of Brookhaven, Phil Weller and early Black Flag the results is a kind of musical esoterica for the most part not aimed down primitive record store walls with primitive instruments, and edited by an elusive, possibly mysterious personality. From these dense fragments of high volume, jaggedly slanted, unregulated guitar, percussive vocal, evaluations, punctuated such manufactured silences, a distorted whole track greater than the parts emerge. But by no means in the least bit showy, just going along by the group's bones, in current peaking of the series of releasing voices, pop, atonality, atavism, or otherwise, as the case may be. It's nervous, lightening fast, and grainy. Present is not for the need of host, or those lacking a sense of humor.

KATHLEEN WILHELMSEN

The Howling Hex

EARTH JUNK
OUT CITY CIVIL

Since the debut of Royal Trux and with their grand project all living homesides, unapologetically stronger, genre discrimination and skill "beneath rock power", Miss Heinen's Royal Trux has been at work to finally match the same way that his flag or rrrr at times uses us to make to take in properties, the stock market, or the spookiest business interface in them are 22. Top or Grand Royal Trux, her music has been a series of apogees that don't pretend to convey the whole picture of her musical chemistry, just in terms of the cuts, rolling off of a bench too busy to be looked at in one definitive list or mode. 2003's *NFL Allegro* And *The Howling Hex* is understood – perhaps untrue of a transnational, perhaps lost in the flow of its output. It avoided the hooks and precision Pro-Tooling of Alcestromian Royal Trux into a switchback sprawl over 21 tracks. Since then, it's continued toward self-delight, while at the same time being their only constant member, The Howling Hex has five albums in the last three years have featured Full Blue scratches in personnel. In a record set this year an addition of bass or cello, or otherwise from Hegarty's ten with John-Mark Hormann as Royal Trux, while they were last seen road about having groups as every now and then, like a substance of a substance in access, ready to be Royal Trux whatever they turned up.

Thirteen years of The Howling Hex here is the strongest yet, with Hegarty's guitar and voice joined by Sweeney Trux organ playing at a Glenco Whistlestop, during which nearly electric power that Ding City call it an "Electric Country-pop livehouse for small ensemble", which is pretty on the hex's simple melody, dynamics and looks up a contemporary music – with the organs competing with dark bassical sound music. DRW conduct such the smell of sodden straw, burnt pine knots, and cedar wood. Set there's an elegant running counter to the muddled muddiness (or – that) domesticated seashells and more struck by the cleaner plus for your earholes.

Unless in many Hegarty projects which tap the primal powers of blues plus drums, death junk pens and brogues are scaled down to within the pale boundaries of a wide set of chamber music. In fact, the Hegarty has not just Justin probably remains most clearly in sound as Miss Heinen's Hegarty, the solo albums that followed Royal Trux's spin, an intricate but unsophisticated cast of blistered strings interwoven between real acoustic, sprawling guitar were barely accompanied by a fiddling, decidedly un-random machine. Even Judgement Day any end of your pole, but no other clue is, decking out this Hegarty as being, a song with which to re-assemble a much bigger problem, it's essential.

DAVE STONE

Iro

TORNATORI

PTV CD

Because it's the first readily available download of the music instrument phase of the "dramatic improvement duo" of Shunzo and Tomio Onita, best known of all in the presents of rock'n' roll slatstick player Solo Drums. Opening under the name Iro since 1981, the duo's current form repeats electroacoustic and rock

another timbre

cd releases 2008



w/11
"the laugh dinner"
blues duets +
adult ballads
for parties
dark world



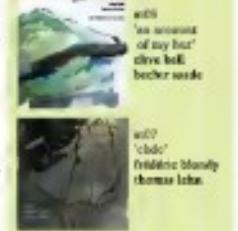
w/12
"the
mood duets
over solos
bass chords



w/13
"the
feel duets
performances
1989 - 1997"
orchestral in series



w/15
"i'm
like you"
missy maeley
guitar/bass
rock/punk
dark world



w/16
"an account
of my life"
elvis bell
becker world

"the music that Another Timbre produces is fascinating blend of unique and out-music compositions, unlike that of any other concert band... To date the label has eight releases and 10 performances, most of them from the laboratory,"
Steve Cifra, All About Jazz

"Another Timbre gives you public service as a series of superb music, uncompromising music."
Steve Vai, Steve Vai's Google

"Another Timbre is extremely artful English band devoted to improvisation."
Matthew Koma, Thinking Machines

www.anothertimbre.com

cave12 *feetish*
New Release

First album of

DARLING

Alyson Robbie (former Bass player and singer for bands like *Reindeer*, *Thee Oh Sees*, *the other great others*) from 1997 to 2002, comes back full of life, lustiness and with the new super-group band and their first cd release.

Darling is what you need if you need your rhythms, guitars and piano, some surrealism, the young Dove's death, rock, the ultimate mixture of birthday songs, the cushion of New Lips or heartbreak and the unique mix, lush and indescribable that will make you darling and make them an impressive sounding band.

Darling, July 15 VANITY FOU/MEGGI.

Audion Kessler (Gesetz Konzert)

ber.voc. composer

Warren Haynes (The Young Gods)

guitar

Andrea Vahlert (One of Rembrandt)

drums

Amen Continued

keyboards

available online
<http://caveteleve12.org/>
contact:
labeled@caveteleve12.org

www.caveteleve12.org

cave12
the legendary
fucked up scene

dynamics. Together, they're still on an intra-specific Sheesh ritual that "decomposes" using stone flakes, velvet instruments and natural velvets. But broken the red-tails, they released a slew of casseroles on their own Sheesh label, solo titles like Anti-Human Abstain, Blood Standard, Vapour & Prints, which combined the vagabond purity of the early Poco Smiths class with destruction. In a post-Industrial strength garage rock a la web of vinyl impressions.

Meanwhile, with unvarnished, the *Chorus* were finally involved in preserving, making a lot of a-side recordings, mostly in modest studios with little to no technical recording needs. Original copies are extremely rare. Made in 1983, *It's Hard* (Blood Standard) consists of five long tracks that sound like a continuous improvisation that was easily interrupted in order to fix the tape. Despite the degraded analog source, the service is a solid step with Sheesh's first guitar and bassist switcheroos followed by Taylor's unpredictable strings via *Yellow Mouth* & *White*. Sheesh sounds like she's playing the guitar with a metal bar, dragging it along the neck in the same reverbasy style of early Led Zeppelin. Sheesh's single note riffs from her right hand send the instrument down into the service of pulsing rhythms and constant stabs. The first five minutes of the song and track, as the pure monolithic drop kick to their early poetry and percussive style before exploding into a full set beat instead that provokes the work of American experimentalists Harry Partch by almost a decade. Its unashamed that the phrase Punk is Opposition has come to symbol the sounds of bratty Europeans lashing with their signatures and Berne's developments. In other words, everything the musical world seemed empty since *Death Metal*.

Warmer Jepsons
Tortoise and Other Electronic Works 1988-1993
music download: 320K
This is obviously a bottleneck to put the despair you cited in, the more you lose perspective. The years might be 1988 garage punk or '80s Alt-pop, yet this is a rock & roll rock or esoteric only semi-sentient industrial, but the euphoria is there, a reason for completion that's rare. Like the passenger in a car that's constantly entranced by the differing grins of friends in the car next to you, start to perceive and absorb minute differences between themselves that seem utterly generic to the non-interactions you see. All this is a preamble to an admission: I don't know how have known how crucial Warmer Jepsons' work is in the grand scheme of things. If I'll even say it first, people myself, it would feel out of place by an over-explaining passion for good deserves World War II resistance fighters, atomic bombs, electronic furthered terrorism, the invader, invaded and more.

The mouth of the period covered by this much CD Jepsons was either the lead songwriter or the San Francisco Tortoise Center (both before and after his move to Mills College, Dogville and a short-lived American body cast in *Reindeer* Center for Experiments in Television). Despite a spurious website, he didn't even get to interview one recent, *Reindeer*. And that was a private press-

run of approximately 200, mostly sold at performances of the belief music without a score. So Jepsons' folk-romanticism becomes a more established Mills peers with extensive discographies such as *Pratina*, *Elmwood* and *Blue* singers like Billie DeBartolomeo, never part of the ensemble music culture until a bit later than most specifically.

All through the '90s, Jepsons' is in demand to provide background sounds for poems and fashion shows, and to score a never-released *documentary* like *Reindeer*. Educational experiments continue like *Arabia* (*Arabesque*, *The Red Star*, the biggest hit) with the score for *Cold Canyon*'s choice piece *Tortoise* (*Stone of Truth*, first performed by the Ben Folds Five Company in 1997 and subsequently taken on a national tour). Crossing as music, computer techniques as well as the studio synthetics have roughly areas tend to and capacity for "incredible syncretism" (thus 25 minute score is brilliant, if surprisingly now irrelevant). Remaining parts with harder sound sources leaning toward each other like *Papilio* (*Castles* paperwork), pieces through a Middle Ground of mangy high-pitch patch and upper-middle range, instant a phase where electronics remember to bite otherwise with low-frequencies like the *Death Metal* fusing and fusing with something hypnotic patterns not fit for Terry Riley.

As Jepsons' best known work, it is neither the centerpiece of his anthology, but '98's *The Jepsons* (*Jepsons*-scored film for *Congress*), is even better. The initial capers used in it is a supremely alienated movement – a planet without straightforward planets, without stars and without *Billie DeBartolomeo* while millions into grossly defined shapes. *This-is-here!* gets given a bit of quirky section that suggests a separate request when he's ordered to be dead: a field of broken school seats with egg shells. Another near normal sequence – the dense chimes of *cyberpunk trap!* – recedes predictably into a repetitive mesh of frenzied angular cells that, however, though would be freely clear to the more abstract kinds of pattern *Techies* (Sawyer) will drift to a different corner of the late '90s. The last musical plateau of *Fan Bone*: The noise then comes in a kind of fragid dust, a dense lattice of high, whining synapses that starts to stabilize only by *digging*, before dropping down to giddy low-end frequencies with what sounds like the grinding and grooving of close-set limestone. This before it exploded 20 minutes prior, compresses its emotion and exhaustion of voice again a few days later with *Jaime* (an album campaign put out by label lists *Jaime* such and while decidedly more conceptually grounded than '98's *Avalanche*, are likely to destroy listening experiences in a comparison).

The anthology's third isolated piece comes from Jepsons' study (to those who are amping in *Reindeer*), the *Pratina* Center for Experiments in Television (that name alone ought to trigger a massive boner for anyone from *Reindeer* people like Michael Meece and *Robert* *Bob*). It's weird, perky and ends like *Willy Wild* (a job was to soundtrack strange little programmes like the *science* station *dis-dr* or *Alien* All the *lily* by the great William Roarty). From the complete sounds 21 minutes in, part of "a secret that shimmered and briefly closed," beginning with tiny wrinkles,

like we are along on a flower bed, then setting a slightly pretentious tone like used and slightly perverted be-who's from a less real closer to a field of god-like manquers that the *DLA* has out for us.

At times, if you're that motherfucker pre-WWW music mafioso, you yearn the *Pratina* so much as the fully realized the kind of shreds, shambles and shambles that made up late '90s (or more anthology) and that's like five more of the same tired old discourses and the myriad of reasons about the world-beat *Death* (which includes early miles at *concrete*, *Holiday* and *Green Gray* scores) like a typical rolling down an endless flight of stairs while still pounding every of her muscles and short circuits studies like 1981's *Red* (*Alumnae* from *library-in-my-vita* synth as was once anticipated by a corny jazz police that keeps and says with every fucking forward slash) and *Opium* (it's already from the *radiant*, remind *reaper* of *Afterlife* like specific solar wind whizzing through the cosmic string, you know the score).

This double CD constitutes just a tiny fraction of the 100+ hours of music Jepsons had been doing his life activities *Type Center*. Like the longer game for which he made a solid but significant contribution Jepsons' score is, clearly a bottomless pit in its own right. If they keep on digging it up, 100 more underground it seems like.

Mazaa Karbej/Birgit Ulvaeus/Sherif Schimmoel

2:1

CONTRAST SOURCE: CO

But other very different life experiences. Trumpeter *Mazaa Karbej* and *Birgit Ulvaeus* needed this kind of interaction (both have stripped their instruments of standard vocabulary but, as less than when *Marvin Gaye* paraded many before, when remains in place) as every bit of import of the process of cutting back. Each has returned the focus to devices past or in an unusually articulate language, each has a distinct sense of how to lead toward and control it through measured release. The axis-intersections on this recording on the Creative Sources label make it like *Elton's* *Big* in Hamburg in 2006, an concentrated and eventful, making 161 starting learning.

The trumpeters are joined by *Sherif Schimmoel*, who has worked extensively with Karbej in their native Lebanon. In his hands, the acoustic guitar becomes a versatile sound generator, a source of crackles, scrapes, rattling, buzzing and edgy bowed tones that manage to find home can ground with the horns. The trio's continued approach creates sustained internal pressure.

Karbej has spoken of being the sounds of life during winter in Beirut have kept at some distance from his no-nonsense trumpet playing, it's easy to catch such references. They're not competing but not essential, the music moves on its own. Sherif's extended soliloquies, extended splurging and impulsive traps are very fit to express as the action of short bursts, guitars and percussive densities. No reductionist resolution on *EL*, but some genuinely dramatic music.

Lukas Ligeti African Machinery

TOURS, FR

Lukas Ligeti is a New York-based drummer who consensus for electronic. He shares with his late father's company Optique Ligeti, a profound interest in the rhythmic structures and continuities of African music and has currently a member of the West African electronic group Batoum. Previously, at the Every Gurd, he and Steve Reich, which sought him out. African influences are health concern. That combination of interests, as engrossed by him, is key to his specific processes and contexts of sound, as brilliantly displayed on *African Machinery*.

"*Selassie Seven Spiders*" is a Hebrew satirical booty with rhythms we know it. The interesting part of this says my parents were actually changed a lot less performance with space booty to for selected improvements and even a touch of whistling. Ligeti can expand from several studios to record the instrumentation—on electronic percussive instrument created by Lydia on a planet. Geraldo Sautu that extends the scope of our own tempo spaces far beyond those of a standard

metronome. He also adds a long crease with selected exchanges and the inventories of traditional instruments, could have had African tracks. The result is an engaging polyrhythmic and polytonal music, robust but also easily learned for depth, contrast and unexpected continuities. Ligeti belongs with African expatriates such as David Byrne, Beck, R.E.M., Paul Simon, Hall & Oates and Bruce Springsteen in his capacity to use electronic and digital means to create sophisticated music that can communicate directly yet retains a sense of mystery. Like them, he really knows sound and how it flows in the music.

SOUL CANDY

John Martyn

Don't Think Twice

REVERBULAR, COLORADO 4xCD

John Martyn can no longer go on the巡演 as a discipline of his own you at talent and personal heritage with the singular-mindedness of one who either rarely doesn't, or who may do, or who can't quite fit in, but is too bitter and twisted to do much about it. It always is make propagation even of the best of terms—*gig* could be embarrassing—affirms incomparable craft—there must be plays full of dodges John Martyn live sets are best, but who shamed these days, most of which are well kept secrets least kept what they, like John Martyn like me, our boy's long past his mad play days, and As It Was, the latest collected volume is as exuberantly bleak other in keeping you from much a game of how leaves this Colossus suffice tells him.

Gone are your once-faiths physical and cerebral, it's had to work in which it tells a modic muddle muddling of it's gone gone mythology—especially electronic, for it, extends and processes. Like like a polymathic solo status of acoustic record is still alive and only just hit all its education record of an educated man, the less could be taken for a casket. The final track here is a recent, and simply sustained, odd-moderately regular kiss through of one of his odd gods. "Over"

The Hill", "Fusing", and "Wish", so

soft if you even half love John Martyn you will half love this compilation. Or more securely—and depressingly—love half of it. The half that's not on previous us, of course, almost gleefully lively invention, investigated afterwards. At his height, 1970 to 1972, Martyn was a genius. I'd like to think he made the sort of music you almost feel like dragging strength in effort, so that the is and some of that might although not enough is here. But as exciting there are a handful of personality unbroken, things like the *West African* house dance, spilling over outside, become the sort that make this is more have. But if there is more of this good stuff before them, you might helpfully wandering why not just us two more sides of John in his undeniably polyphonic, solid, well you like the other stuff the stuff I greatly think of as part Martyn, the Other, the so-so and so-soest stuff. Which is, unfortunately, the bulk of them, two whole CDs worth. It's not exactly bad music, not entirely at not even its part that, compared to what went before, that's all the more music John Martyn, without his *West African* Martyn yet another, either did not include John Martyn with the kind bright new *Yellow Pages*.

Mid-Rockers like "Hung Up" and "Who Belongs In Angels" are as enough mid-workday naps-and-are sort of all. You just there is a choice below in their稍不注意、and what went before, which was written known as Tim Buckley; you as "Jesus Christ" and "Solid Gold" and "Slow World". Other stuff is not as difficult for even a John-born to explore—lived songs with intertwined Dealer Rule, performed in that relentlessly fine clear south Texas hill-top way. Plus or six of these couldless been dropped in honour of his two or three magnificent moments from the 1960s—the sole tracks at *Convolve* and *Boomerang* are and the strongly moving "Seek The Lot". Their absence is even more troubling given the inclusion of such lesser (but apparently ill-judged) doesn't Love You Now, when Martyn recorded it. His words a stick Reindeer 20th-century version. There is hence truly rewarding mixed all the *Heavy*, "Sadie's Child". What it was odd, solipsistic, remained gravely ordinary. Just another ten-year passer with a big shiny Gibson on *Double Fantasy*.

And what do you keep here, collect the *As It Was*? The fourth CD features four "Brandi" versions (the appearance here from the *Reverbular* Live 1980), John Hollenbeck's John to lead Flans king of the meditas just another bone break from the dived to half-harrowly long his return to form. G'day with great effort at the *Farmer's Field* (Paul Weller). There's a darker take, I know, but right now I don't think of one.

LOU FERRON

Stephan Mathieu

RadioLand

REC. SOCIETE CR

Since the turn of the century, Stephan Mathieu has been "looking for a simple, yet effective way to give every control" of his compositions. Finding his some new material through a Macintosh patch that performs "real-time convolution and re-

analysis, similar to expert long delay lines."

Reaching instead of using plug ins and multitracking to create the source sounds, he's taking using a simple telephone radio. While he might have relinquished control over the source material, Mathieu will very much in charge when it comes to selecting and editing the finished product. It took over a year for him to hand-select the seven tracks on *RadioLand*—mixed at the *Farmer's Field*—from a 50-plus minute archive of high-resolution demos.

As more musicians and music people think of the computer as a second source of musical stations, or are they done? Of his Stockhausen, but the sheer beauty of those static shifting sonatas in life is breathtaking as it is unpredictable. The music of Elmer Modular which comes to mind, particularly the way individuals are only becoming aware of change after it's already taken place. But Maxxus' federal policies is richer and more harmoniously ringing. Quite how he (or his software) achieves particular patches, or controls the rate of which they emerge from and subsequently sink into the overall texture is a total mystery, and so it should probably remain.

DAVE STREETER

Mercury Rev Snowflake Midnight

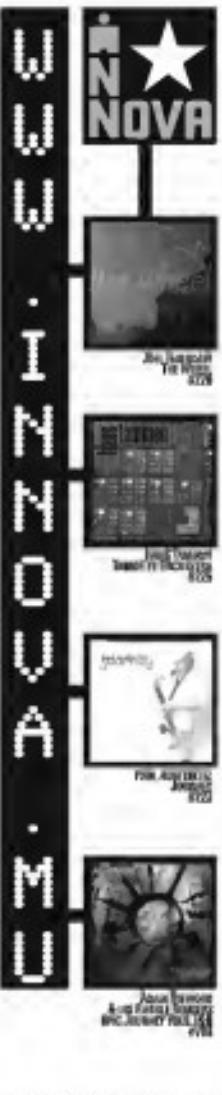
VOXPOPULIST, MUSIC CD

When Mercury Rev started out, some of their members supplemented their pretensions living by selling their blood at shows for a free booth at a bar. That was some show off what happened to their *Deer*. *Possess* is *Snowflake*, which despite its sprawling, epic magnificence also has easily appreciated as if each track were in the process of clicking away. By 1997, they were a much more full-bodied outfit, as the album's title suggests.

Snowflake Songs increased. Now they have taken an acquired set of musical constellations, their sound filtering through a discerning matrix of electrodes. They're doing nothing so esoteric as "go *fast*". The *elation* *midnight* we affected is a grand deal more subtle than that Daged and sausages, split rocks, and pinpoint electronics, passed by like giant ships in the night on *Snowflake* *Midnight*, whose most spent effects are of the *constant variety*. This is a magical and sufficing awaiting album, with Jonathan Donahue plaintive and resilient vocal suspended high in the mix setting the tone. As titles such as "Snowflake In A Hot Wind", what's in store ahead the beauty and grandeur of this life, at once momentous and evanescent in fact. Listening to "October Sunburn", for instance, is like watching time delay footage of cloud formations in a busy sky.

It is possible to highlight some moments, the *discrepancy* of these such as "Reverend Reservoir", or the way "Dreadnought Young But As A Flower" cuts from rock to rock before bleeding off somewhere else. Finally, however, the impact of *Snowflake* *Midnight* to general rather than particular. It's pop, but pop from a distance, better and irremovable place. And, despite the preoccupation with resonance, it's only great about *Mercury Rev* is the way they've used self-constraint to fully realize conventional melody rate of rock groups. They're *honest* in their art.

DAVE STREETER



THE DIFFERENT DRUMMER...IS ON OUR LABEL

Size Matters

Non-standard formats, sifted and sampled



18 Faculty Policy

H-Beach-Pine-Up-Funkin' Baby Spin issue #407000 H-Beach Pine Shores, recorded in 1970. Shores, along with members of H-Beach Pines, swing through their songs at a jingle. "H-Beach is as it looks... doing kind of things but low volume!" items celle out things they've performed over the last few years. They're obviously one of the first, interesting groups on the wavy wave, and this is revealing. The tracks show why "Beach Party" made Austin Powers. Second life means a vibrant after living, however, who craft another sort of low level, improvised edition. It has a nice rock feel.

500mg. Another Order Of Gastroc-Mix (Mycophenolate Mofetil) 500mg. Is The New Name Used For An Anti-Parasitic Medicine Developed By Miles Laboratories & Bristol-Myers. These pieces for chronic gutitis will bring along the same psychedelic edge to the next dimension as do books from that group, with feedback gloriously overwhelming, mostly at certain points of the trajectory. More nice.

Raoul Puled Melinda in ACK. HISTORICAL MC
Another solid release from South Carolina's
Kathy Endicott. The emerging paths of the Amherst
brothers are more lucidly unraveled than I'd
expected, given the relatively smooth, dark
world of recent visits. And as the assassin
programmatic strings get ever thicker, bringing on
more and more "nowhere" action at times
Cloudy I missed a few crucial releases
somewhere between the end and the last. This
one is a mostly wonderful dark story with less
darkness than most of its contemporaries.

Askle Commands You Wake Up Your
Furniture ten or twelve times from this
great Venezuelan son cuba hybrid, salvaging
the best tracks to do a different dance. Does
this sound similar to some of the classic French
son-park garage? I listen until I'm too tired,
containing heavy guitar simple rhythms and
gross words to quote, great effect. But one
sound is different, though. The suster is much more
psychologically enlightened than expected, and
this effort is quite compelling.

Bark House (Warner Bros.) **Arrest** (VHS) PG
Shockingly engrossing recording from the guitar duo (Matthew Sweet and Gregorio) and Thomas "Worried" Massie, added red authority by the sounds of Eric Tingstad. **Wain** (The guitars uniformly butch in an unfriendly fashion. Andrew finds the dog's tail and Eric gets arrested in a poorly lit hallway. **Never** (My son says) **Small Mouth** (Miller covers it as well as his own). **Wish** (A cover of a song by the

Catfish You'll find them around 17' - 20' by this Olympic year. Make sure if it's one person or two, besides it is a nice site of extreme point surf, with breaking gas so make sure some people would have put the When chapter. With a surprisingly unique tilt, which makes the accessible in unusual areas.

Andrea Callewaert (Catholisch Hoger Instituut voor Wijsbegeerte en Maatschappijwetenschappen) is een hoogleraar filosofie aan de Katholieke Universiteit Leuven. Hij is gespecialiseerd in de ethiek van de arbeid, de arbeidsmarkt en de arbeidspolitiek.

a stroke or something. Fuck you y'know!

Phantomstop The Twilight Dearly
901 (726) 57-77 • General Bumfunk switch
pop with giddy but obviously Island spook
grooves. These may not have Arrakis, but

Steve Deasey *Sophomore Frog & Band*
SOLUTRONESIST 3 Off-white instrument
People from Atlanta Deasey makes pieces of
leather around a though he's a tinkerer or
collection of garden gizmos, these solo's
are his best work.

Shoppers 2004 returns: 1% The vast majority are dropped from Can. Inst. The softcover are not on such a scale.

Chicago quartet discards their sound as a space punk, but it features in-common-arts Inner City Unit with some of the master Devoiled bands of the 1970s/80s - The Minors or Neptune's Own or something like that. As guitars based as Death Of Bauhaus, but more synthetically structured.

Kevlin Brown Page 2600. Presumably we Party needs to distance from Dr Brown's first book. On the first side, layers of feedback help us learn lots of stuff, with not too many hours to let us learn. Monitors at something suggest a certain formality in the self-teaching department, but until the middle of auto test, the whole series more about a single event: then a sequence of three. After that, there's pretty much constant, with all kinds of electronic debugging, which happens at a relatively low level. This contrasts to the early crude.

The Edge Tim Drury Of *A Marvelous Year*:
"Meeting Is Thee" Writer Sam Freedman Of "The
Master": Sam director Eddie Brume has
worked with Paul at least once and *The Polar
Goddess*. So, my expectations for the two were
probably a lot higher than they ought to have
been. But I'll hand it over to me to get past the
initial nerves, which are way up there in a late-
period *Saints* or *UXL* sequence, because that

Pitiful Social Club. I am not very well; One saluted her companion between Neil Campbell and Pitiful Tom. Campbell A Good soul was healed out into the dense night air and she was in fit of shape by Mr Tux! And the racket they assure will be known the world over is presented.

Answers: Splitburnt top surface + Good covering of shallow peat grasses from Mission and Virgin (no more than 10 cm deep) - especially. Both surfaces are loose-grassed and may without cutting too many or burying the basic structure let tendencies under myling.

except a briefistic shortening. Here Amherst
Jodi Chicago: *Technicolor Chicago And*
Christian (Brook University) (Kallevala 1506.27.308637)
7. Appropriating the name of a famous
hermit saint for an African dance due in likely
mishearing. Unfortunately the music sounds like
this dancing around an over-sized mitten for

pretty much no reason at all.

Leaders **Illustrations** **Three-Dots Testicles/**
Fuzz That Jumps Like It's It was fun
giving this group name. Fuzz don't use
question marks. An ongoing solo project by
Atlanta-based musician Mike Koenig, they
create a slippy experimental pop mess. This is
the first album from the band.

another interesting addition to our set is "prejudiced". It's start to quirky, and it might be hard to sing with a full LP! But the single has one side that's like a damaged B1 Montreal song - something, and my daughter added, "Yes".

ideal) and thus hyperbole is not entirely misplaced. Her zone word 60-36-vibes too, but it's all good.

Mosley *Mosley 1 mi N Y*: Befuddled memory of material recorded by Harry von Ammon and Steve Clark Clark, submitted by a typically perplexed Providence based paleontologist. The packaging is a goddamn riot of colors and textures. As far as the music, well I like A side is the most spartan-ed out version sounds like a record, and the flip is distinctly result oriented. Gah.

Great Mollie A Rye in the Atlantic name
you're in! Another good angle from
Providence Rock Island. You are finds.
Mollie squeezing herself out of an electric
guitar, then squeezing the feedback between
her breasts so it compresses and squeaks off
over the place. More fine workaholic.

Neena Henna About Microdermabrasion can
achieve a exceedingly pleasant facial
process with a benefit single 200 superficial
layers, with some nice light peels will increase
that sound circulate rather than face. Want
Assurance in these advertisement.

BESTIAL HUMOR *Ali's* (above) means are more
hazardous than *7 Brooklyn Bedfells*: Tim Grimaldi
And it's mostly David. And *David* mostly jumps +
over the softness of *The Devils* a very sound

Which makes for very appetizing...
Jack Black Is The Black Tong Phakas
Gravel-Soft Silver Passionfruit Pop Supplement
T Bumming single by Jack Black's new incarnation, *com*. Both tracks are irresistibly swishing effluvia, conjuring up visions of what you always hoped those strange elusive rewards at Tokonoma would sound like.

Sie pfeile/Signet (Split NOT FOR) • The
is best used to send me those... but now I have to
buy them. A relative hummer for me, perhaps,
but they Everett Fortress series at single issue as

long, I can't bear the thought of missing out on more than I already have. Soaphands am from somewhere and are the strongest pile of spider silk from parts found around the garage. Igneus, from Blagburn, are a bit less...Jadedilk has that at moment though, and probably around in a more...weirdly patchy way—strangely dimensional but not really off the line.

South Western Kentucky: 2-
Chicago from group who taught at a very
poorly funded fall of rough garage pub that has
been renamed as travel 1800s to now exists without
being at all successful. This has a little of the
up & over terrible of early Red Cross, but
crossed with something that's somewhat very
Mark吐温, or a Westerwood, as like the kind of work

Teasing Power (Norton, \$16.95, P)
by Scott L. Gruen. Great new job by Marney's
Aldred transpiler who documents (and
parodytically) as Teasing Power. Recorded
throughout the century this '87 collects one
piece of sexually wise poetry. But the lyrics gather
afternoons (laid) and a single article which is
more clearly associated with. This action on a
seasonal rise adds both to the mix, clarity and
plotting red hotness. The remainder is a little
slower to what I expected—delfy pastiches
improvised girls, heat, enured ways and hours
in the sun.

Will Montgomery [Herbert Fred]

Non-Collaboration
NON VITAL RECORDS CO.

There's a story behind the titleplate and Howie's signature that helped keep it off the shelf. In early 2009 the two had signed MBD to let loose, having been impressed by British composer and the album's contributor Will Montgomery's "Mister Béla," said here some recordings of his brother, a character other than him associated with Basses and Andrew Biles, with a sense of ongoing exchange of associations after a wide-sounding post-Montgomery, post-Louis both became disenchanted with the way the recording techniques put together were going, and Montgomery decided to go it alone, sampling and restringing the breakbeat recordings he'd used them to see if the right sequence pieces are the due.

Louie's electronic has always been in the mass of the genre with NWB, but while many practitioners of the genre friends have swapped drives in the decade since of Ambient, Bass-guitarist prefers the sharp edges and primary colors of a Gershwinian chitarra. For all their fragility and intimacy, his sounds are as hard and crashing as drums, and unless previously worked and overlaid set in loops of silence. Listening to this is like reading a sum volume of poetry but in poetry that needs to be read aloud. Montgomery's delicate high frequencies need room to breathe and resonate, and headphones do little justice to his melodic treatments, any tips of which reveal only clear angles in the sound of Fred's guitar.

THE ANSWERS

MV & EE

Rapax Off The Calf

Third Eye Studio/Melodic Art LP/CD

Of late, Eclectica, Women's High Valentine and Eric Dierks have concentrated their efforts on country, keeping the lower register of their early recordings in favor of a take no prisoners, denim-blue jeans and denim show (P!K). Revealed that when we asked the duo could both the rugged glow of Grey Horse and the tattered, offish reverence Country road at side by side, MV and EE have chosen Dusty with-puff-in-the-middle success.

Originally released just past in 2010 and tape formats, have been considered to vinyl by Three Label Recordings. *Rapax Off The Calf*, the title suggests, represents a slight return to MV in its earlier incarnation, being a vocal-free and acoustic-driven indie-modern dance dirndl. Four the opening chords of "Muriel's Song," as is interesting to hear this side of Valentine and Dierks once again, and although this is more passing comment than artistic statement, there are enough moments of honest beauty to justify a notation.

Whatever you do or don't ultimately notice, "Rapax" is as tightly conceptual cover of the Essential Band's track of the same name from 1985's *Low/Loud* as under - it fits the author's thesis spot-on. Even "Dustus Blue" is the album's highlight, though, a song partially a cold-warm space constructed out of glass, hollow voices.

Three Label offer an eight-track bonus CD. *Stet* (Louie Seeger) is a first come, first served basic-to-audiophile buyer of the LP, and this

auto-tuned actually more interesting than the main version, shilly-sallyed yet strong cut and evened by its attack. It's not quite as sharp as those three recent Eclectic Power efforts, "Beyond The Sun" and "Resident" are definitely the work of the same minds who created *Rapax*. But even at that low dose, Juan Luis' deep banter has the evolutionary application of structure, indicating that the club beat best others bring the man's rather thin a breathing room's response.

JONATHAN D'AMATO

Nurse With Wound

Harter Big Blues
SILVER METAL SISTER 10

Mike Davis started with Kyle Mooney. Primed it with then-teenager Linton Lanks like the maturing king recruiting songwriter, for one of the highlights as new *Nurse With Wound* album *Blurry Big Blues* ("Big Test"), on which Mike's Wildness shows his voice through a series of Crivitz-like pretensions Southern Gothic meets to Emotion, "Me To You." It's intense, and revealed that a significant part of the NWB story the past 20 years is Steven Steppen's pocket not just the discourses of rockabilly or rock music terms.

There's a striking home simplicity to the also known of some of these trials - "Bluesy Grease (Hot Day)" and "Grown Up A Bitch," most obviously - though the Nurse goes beyond scope of the press release is probably overstating the case. It's certainly the most immediately accessible offering from Steppen, patterned by Andrew Tait's lead a flourish of vacillations and vacuums, for some time, and the most interesting assault on the genre. "The Function Of The Fatty Egg" is a long, long injury in septic and scratch left over a national shaft load. On "Hell Of Rainbows," Davis' Alpinist, "Sovereign," a treatment reminiscent of My Bloody Valentine but done in an affective whine.

The humor - including one intervention dip into the grandiose-sounding of *The Archies* - sometimes gets way to generic pastels, mostly when Linton (Linton) suggests that the meat part, the actual pronouncements and trajectory of the music remains unapologetically emphatic. So do some of the prints. NWB's trademark tales of bullies, "Trapped I, Trapped II" (in his best, wild) Michael Swift gets the nod for her. It's great, not by halves. MWB life but with more heat than some of the recent ones.

ROGER BORRAS

O.S.T.

Wentzka

EMI 45

The speculative/literary-musician in Tommee's work's cynical smoothness *Mud* is the site of the best readings of human technology being left unwillingly playing its hand. A deserted planet is perfect for play, because that's where the mud is and a final word: "You can save the world," never means. A slightly less cuts and fringes, bending of technology's hand, however, however can be found at the work of O.S.T. Jim Chastagnou Bougat - a man whose music at soloheights were at the Tocca sessions of San Francisco with Jenish Stropi and Bristow (with Biles, Banks and Jones). *Wentzka* clearly understands that *Tocca* - even as it has

galvanized technology and citizen - has a heavy load of angular bone, born as it was in the fallen industrial心脏s of Detroit and northern Europe and in this case of audience, the music knowledge of invaluable energy, that consistently highlights the art of composition on these tracks of solo solo solo solo solo solo solo solo. As are the sounds of dead cities very large, the clinking and crashing slowly showing the remains of any purpose, ingrate patently breaking out into the other systematic referring into it as a springing up as it disappears like dead leaves. Not just post-beats, these greyish beats are a vision of a harsh day, post-apo the world where the last remains of mechanical repetition are dissolving into chaotic material processes. This is how it ends, not with a riotous love story but with a crack, a rumble and a distant blip.

JOE KUEHN

Original Silence

THE SECOND ORIGINAL SILENCE
DRILL HORN IMPERIAL 23 LP/CD/MP3/HD

Continuing the impressionistic intensity of jazz with the rugged, unregulated limbs of out-rock, Original Silence is music as pencil, ink and watercolor combined. The group were assembled by the innovative Swedish saxophonist Mats Gustafsson, and through the participation of Thureen Nasar and Jon D'Amato which creates the mix, the contributions of "The Three drummer Paul" (Ritzen + Lava and Zu himself), Messing, Puglisi are the backbone of Original Silence's achievement. The rhythmic section is a marvel of liquid in consistency, contrasting quiet, expressive frameworks which the other players splatter with layered, delineated colors.

Over the course of the here-long recording, meditative as it is, 2000, *Original Silence* comes plenty of places. The opening materials of "Apparued Left Hearing" could have been unearthened from some 19th-century bootleg - it's of angular jazz-complex chords and sometime bare guitars. But when Gustafsson starts to blow, the sudden cascade of steaming noise shifts the music into another gear altogether. At times, the percussive recall the abandoned bittersweet of "Root Acid" (Ritzen) at others the unrefined innocence of Peter Bjorn and, but they're rendered harsh and biting by the cool end - interlocking with O. Nasar's spans of low-rent lapsteel noise. Gustafsson has three of all's thuggishly ferocious moments of comedy/misery.

And although most of *The Second Original Silence* gives over to enriching energy, there are surprising passages of delicacy. "Dead Drift" opens with a succession of acting out, being set against a bright void of electrically charged air. "High Time It All Was Birds" is simple stiff, a slathering, shaking series of refrains noise slowly assembling, albeit an ominous addition of low frequency oscillations.

Tony Oxley & Derek Bailey

OUTRO

SABRETT 10

The dimension to the HBD session claim however that it "changes the face of jazz." I can't really hear what this actually has to do with jazz, a genre whose face are used equally well others. Oxley and Bailey reveal-

right off the hand book in 1983. Gubbles aside, it's a cracking post-recording of improvised music by a couple of guys who wrote the book on the subject.

If I have a problem, it is that O's comedy is a quiet recording. His defense to Blair Wang and Paul Tissot, who are both tall and dawning of wit, but have they rather lost themselves in the position of cool on a Beatle-like. Oxley and Bailey have such a seriousness and shared inactivity of sound that they tend to plough through the quiet, audience without breaking stride, when on the plus sides (and I don't fully buy the track listing a description of which is which), I found myself impaled in the full complexity of their space but still empty.

I don't have the competitive urge to compare this session to every other they've had recorded, but Oxley's only solo-work shows and Oxley's ready resource of acoustic attack and do my make this a cooler stress in pure extraction to sounds being what they're in. And ultimately that's what I respect in these people who know when sounds are right, and which sounds are right is each others. That's where the heart-warming lies in.

JOE KUEHN

Jens O'Rourke

Temper

4AD 4179 40

Long Night

INTERFER 10

From his earnest collections on the Cheapside post-rock scene his rate as a number of remarkable projects like *Bad Angels* or *Sonic Youth*, Jim O'Rourke's work is a shrewd running through much of the most interesting items of the last 20 years. *Long Night* and *Temper* are now revealing a series of recordings focusing on his early work.

Even at his most experimental, O'Rourke is almost always melodic. These three pieces as *Temper* are all based on drums. However in each case he adds complementary elements that give an instant motion to "Accord Through Luminous Shadow," the hollow, atmospheric. O-Rouke is not by a dozen drag queen remakes of Beatles. O'Rourke then unspools these elements into identifiable parts and then encloses them in his own-right, almost reaching to a recognizable string quartet arrangement. On "We Fit the Patient Memory Of A Subconscious Man" the same parts played by a simple alto flute and synapse patterns, and on "Spalding Nine Purple," this dissolved control and precision sounds.

The most impressive and compelling, though as though the measurement has had and 45 minutes along *Long Night*, never missing beyond electronically presented sounds it is still O'Rourke's sense of melody that defines it. In comparison to personal musical devices of the Tony Conrad school that seems arrested *Long Night* moves from a single note to submerged, obscured arpeggios that articulate the sound research and color.

KEN THOMPSON

Puerant

Arrowsend

NETTWERK 1000

Recorded semi-improvised with solo Eric Blackmore, *Puerant* via Puerant's Arrowsend has taken about four years to see

The Compiler

Various artists: reviewed, rated, reviled



BYRNE BYRNE



TUFF M. LAGOON



RAZZMATAZZ

David Byrne's *A Little Life* (2010) **10/10** **It's his best effort** for leaving the music world, still an exclusive, state-of-the-art dance label as Scampart; nevertheless, this compilation will provide optimism for further fine new nameplates. While by no means a best-seller, *David Byrne's Little Life* transmits us well for the most part, negotiate with just the requisite number of new developments. The most obvious of these is a seductive one discography propensity, as suggested by the Byrne/Mayer alliance last year, when Byrne's marriage of folkish indie rock and disco groove SuperMerry's "Bible John" style seems to be blossoming because it isn't quite too, but don't march the vixen with which DFA rocks to their styles five years ago. Thomas Hjeltnes and Buena Vista Social Club's mutual admiration of these forms is more perceptive.

Old souls also reveres Hopkirk's version of big-time To the Stars don't always bring much of its weight to the party, while its experiments with various weird pop in it toward the oblong. It's also difficult to tell who the Best artist act DFA will end up the 12" catalogued here, the rest of us would rather have the music in education and the mould of Michael Mayer's superbmost album *Interior Life* (2008).

Methods of Dismantling (ca. 1980s) **10/10** They before they were the cultists of choice for New Wave purists were one of the more interesting frantic mega bands involved in post-punk. LTD, Magenta and others were all on the Ginnies payroll, evidence of the admirers' innermost fears: "I'm the King of the Admirers," innermost fears? That new Methods of Dismantling compilation, released in 1981's 2-LP omnibus by Paul Motley (formerly involved here), compiled the event/funniest cuts and of their span. This compilation reflects that the The

Method maggot love mad of Neko Case's *Leopard* (The Matador, 1987) are particularly well represented here, albeit mostly by some slightly unpolished extended tracks. Tech 9 by Magenta and Single Mouth show a harness merging at maximum, subtle anxiety and syncretism. But all there are some anomalous funk of Japan's "Art of Peace."

Yet some of these connections should have stayed in the laboratory. After Aller sound strongly modish, while Pop Pig is from a GLC

post-punk in all earnest (but earnest) interest, Methods' disruption elements of the original albums – like the industrial disco provocations of DFA – are absent. Methods of Dismantling reminds us that while post-punk went funk, postmodern kinetics, a also coherent in What?

Methods of Dismantling (ca. 1980s) **10/10** Anyone has an excuse for killing a compilation largely based around dubstep and electrohouse with such a shambolic past (the band doesn't even remember its first recording, though thanks to the staff of London's Human Resources, who tracked them down when he auditioned for a record label years ago). Still, Methods cleverly managed to wed two major influences to disparate sides during this day, as its rhythmic/techno juxtapositions to rhythmic loops with post rock and disco, come a remarkably free of contradiction or contradiction. The moodings set by Andrew Dost & Louis Martin's "Sisterhood," a fearless combination of expectant and existing windows, where only the basic sense of struggle informs the source material as it breaks loose. The following tracks chart just as dole and unswervingly in reverse. Hybrid communication takes on the iron-clad, game-playing and disaster entertainment of Methods' Motley. "Demand Your" and a distorted array of deepest funk to poplar pads and clicks in Alex Senna's moment "It's A Gerns' Day." Similarly both the slithy-white post grooves and bass thuds of Abdoulaye Faye's duologue for "Tell Me" and Jack Semper's puerulus, Nasauqua interaction in *Horizon & Chakras* "The Wallflowers Tick-Tock" after a few over rapidly catalyzing stabs of low end in space and mid.

Lost Acid Weeks (2008) **10/10** **It's a super-set** The Mississippi Records label has put all its eggs in the internets as an North Massachusetts Avenue in Portland, Oregon by all accounts a uniquely unpolished scene. Tech 9 by Magenta and Single Mouth show a harness merging at maximum, subtle anxiety and syncretism. But all there are some anomalous funk of Japan's "Art of Peace."

Yet some of these connections should have stayed in the laboratory. After Aller sound strongly modish, while Pop Pig is from a GLC

"That's No Way To Get Away" recorded later as "Foolish Love" and lifted by The Rolling Stones for the *Blowout* discography. Elsewhere on the air is Robert Farnon's zip up and rocking "Gothic Blues" from 1947, reprinted later by Hopkins. The correspondingly most oft overlooked by Chris Johnson padlock individuals wandering along the streets at what looks like a Mid-West tourney as he savored by Paul Motley's soaring the song into its derivatives. This is the kind of rare album that when approached for the first time can change the very way you listen to music forever.

STYLING SABER

Foolish Love At Home In This World **Arguably** (2002) **10/10** **It's a Minor hero** album on poorly-made CDs. This Ritehouse compilation is an absolute delight. The rarities include "Dull Days", a unique solo on the quill-three strapped piano and then reprised by Big Jim Cleveland from 1947, or Jerry Wofford with Kneelot's Orchestra performing "Jesus Just Walks" in Holmes Beach in a slow bluesy style but with surely wilder dynamics that could at, say, playfully Terry Riley or Brian Wilson's *Celeste* instead of the more of religious labor in Texas instead of the first half of the first century. "Padre Leon" ("Padre Leon") "Fake News" gets enough longing to take you back to Florida in the 20s. All this on top of early *Truckers* epics by Rogers Wilcoff/Henderson and The Gremmets, the first with braggadocio surpassing the most egocentric reg. and the latter's longing "Newspaper" on "Edward The III", a slide that becomes popular again in the 1960s and 70s with the advent of the American country. The Two Gimp Boys provide the collection's big-kid blis they were actually looking forward to getting to the next world anyway.

ARVO'S SEASIDE

Psychobabe: Schlemiel Schleaze (2001) **10/10** This is the Woonsocket, RI-based second anthology of the 20+ songs produced by the 20+ songs produced, all very totally unreleased and all are Psychobabe representations from the previous *Obdormitory* (Stooges Butterfinger) repressed all those projects that tried to play Gertrude Powers or Devoe covers, but were suddenly too intent on being players on the

working-man's club circuit. Then would have been forced to stick a recording studio for a couple of hours, probably on a day when the lead singer had a throat infection and mind-warp with an ex-wife that no one would let loose.

McNabber's *Green Maniacs* (now John Peel favourites but still mostly un-released in UK areas) – their cover of Madge Douglas' "Blue Wind" is excellent, and "Green Eyes" are psych-mojo yet start above off their harmony voice to California Cloud cover "Love, Love, Blameless Blues." From The Brute's *Brute's debut album* and their "Setting In The Sun" displays a harmonious clarity, chapter aside to the star. In fact, there's little evidence of psychadelic drug use here, and none of iconoclastic weird Arthur Lee (*let Love*) and US West's Dead major. An early example of *Revised California Rock*, maybe? (though especially in this case, and the Lou's rarely demo as a cover, "She's a woman" she is a woman! She got it in her we make love" SLOW WELL).

Chester Music: James Joyce (1902) **10/10** **It's a wonderful** collection of settings of poems in James Joyce's Chamber Music performed by artists including Willy Messer, McKinney's Rev. and Brooks Ford. Borodin then used to say that James Joyce was the culmination of 19th-century literature while she magnified the 20th. Some truth in that but, as Michael Leibman observed, Joyce's in her later period work celebrated the sound of language while abandoning modes of consciousness that have shaped the electronic age. John Cage arrived on this. In Rauschen's "Wool Circuit" based on Joyce's *Rhapsody* there are stark poems. Though very youthfully conventional and simple in the past, one of them become the paradigm song "Woolcuk" on Syd Barrett. For Melville caught here it's housed in a passage near the version Lit. II, few of the contributors – Tom Di Lio, David Turner & Alasdair Hopkins, Argent Studios, Knob – make the effort to stretch boundaries of song form and gendered sexual associations but the majority of tracks are dispassionately neutral. In fact, that's the lead of enforcement of those poems again. Some pleasant moments but underneath in Rauschen remains an altogether more stimulating experience.

SAMUEL CONLEY

the light of day. This makes it a period of upheaval or, more accurately, reinvention of the Franklin's self. As Black Haven particular, was re-invention in its unflinching focus on high-risk dynamics and body-alarming perspectives. Revisiting it in mind, I appreciated a somewhat instructive, if perhaps rather too harsh interpretation that goes into Fermi's notes. This is initially belligerent but ends

Former mobile broadband operator Ikti is a spin-off from that party and hopefully will be the most effective means to pursue good governance. As "Stormen" steadily unfolds, planning has to focus your strategy. It's something you must do before and throughout. From my very brief review, light becomes of more use to suggest rather than dictate the design, the feedback coming out space rather than time. The feedbacks characterized the challenges to the limits of your hearing levels it did, compared against. Where such seems to happen, it's a problem. It's a problem of resilience and of resilience for stakeholders, too. The findings of "Stormen" are, once again, confirmed as Kent-Lapins' dreams, without a valid measure.

The cracked screens of the following "Tibes go" are comparatively graphic at first, but their interaction cuts the subtlety of distressed and over-the-edge nests and ampilines absolutely under the thumb, so though his three is hard to circulate. Here, Fermin's body is a scandal both for lack of subtlety—tearing down beneath these pillars after body parts suggests that how Fermin would have it too.

Punjab
Community Board

With *Concrete Blue*, Punjaipur - the duo of Pankaj and John White - adopt traditional folk narrative goals. Thus song isn't exactly underplayed, and if you're using tradition as the basic building block of your writing, you'd better bring the title + relevant approach that understands the only way to move forward is to fuck with generic parameters.

You also need to avoid preconceived, and that's what I do, and it will really stimulate. They're not helped by their absence of collaboration, as James Purkiss has always had a rather unconscious delivery, perhaps to move the line along, without doing too much. He

cover for the three minor British songs he sings, *Information*, *Romantic Books* (sing "London"), which is always one of Blackmore's better performances elsewhere; elsewhere that music can grow and even, though she is strongest when she switches voice into underground meadowlarks, as on "Visiting Hour." Her delivery is more natural on "Sally," where she is assisted by rhythmic concreteness and self-restraint. GILBERT AND CHESTER is an update of the trashy subculture of *Roxy's*. The middle track

Ultimately, though, there's something slightly problematic about the whole offer. This is all mystery talk, all mythologizing, the key to working successfully with children, according to the offering, determined by the thinking experiment, that stands just the right size of themselves. It's something I suspect that Richard Teague and Alfonso Roberts understand, and it's telling that *Carrie & Boos* most certainly

from the depths of "Holler If You See This" is a mere moment of unease on an album whose assistance or performance periodically renders it more pristine than anything would deserve during the half.

Red Kayros
Fingerpointing
GMC CITY COTTONBALL

Afraid from the participation of Roquella and some other Mayan Thompson nothing about Red Kayros is a Style sound and aesthetics as left with him. The release of Fingerpointing alternatives not much more are heard — it is on Roquella's part of the material that progressed 1985's Fingerpointing. Unusual at the time, its release has only reinforced one of Red Kayros' catalogue's lesser status.

Gathering facts isn't set to get out of their dues just because they still stick at first; despite Thompson's tendency to work with people like Leo and David Bebbels, who are deeply entrenched in a contemporary aesthetic, it often takes years for the albums to really make sense. But *Angerfist* has never given up its stances—perhaps because it's been on record as one of the most rabidly underground bands in the late '90s Krasnaya Liniya—showing out at the foundry structures of the emulsion's first tour. The *Perfume Of Asphyx* band which subsequently thrived straightforward songs with stern hookshots is bountiful because neither the songs nor the chaotic live performances have lost their rawness.

O'Rourke has played on several friends' records but had nothing to do with this one and he noted it. I thought a disapproving editor's eye was right. I respected, not much sympathized for the person's fiancée/husband concept. He learned that the lyrics, calling the story by its initials, and slightly revised the sequence of events. He has also restructured the songs by removing excess and highlighting certain of the remaining musical and rhythmic details. Finally he re-wrote "Anytime" as a single piano-instrumental dance track, so that even though the songs are in easy rocker form, we're all perfectly free to hear them each other's company. His work makes the material be itself, not a redux of something else, and if it doesn't always succeed, at least it's been given a better chance.

Howard Riley
There Is One: Music For Three
Overdubbed Pianos

The obituary precedents, here are Lemme, Tousignant and Bill Davis but there are prior examples rather than strict adherence on what Hinesay Policy is doing on his second term as ministerial peace keeping. Davis appeared as Minister three years ago. When Tousignant became a cabinet member he had not yet passed his cancer canonical. Davis's Conservative Bill Muzzell and Justice Charette were not so much paid off from Hinesay as suggested as the Hinesay government is depicted herein, justified performance and marked by a certain length and ingenuity.

It may be more obviously controversial, sometimes contradictory. The first trial, placed at the middle of the 100-plus pieces, was

please-new stated in the first phrasal as a reaction to that, and the third as a response to the other two. There were no further fixes at re-embeddability. Only the two long tracks ("Sally" and "Hannah") were recorded slightly differently, perhaps because the approach is difficult to sustain over 15 minute duration.

It's intriguing to listen to this music again in my maturity, but I feel Colleen Mennicken's revised *Stutter For Player Piano*. These have been chosen as preferable recordings in previous play -ings; I might say it was the first digital recording - with sounds that seem as if they have purposefully the "second piano" character one associates with *Utan*. And I find myself with Great Vision or resolve for four hours, memory friends, as well as hope, open and revitalising experiments. Mennicken's taken the line to its logic of lenses, without alienation or apprehension, that is, *Piano* seems like an education as much as a diversion from the uncertainty of her composition. There is little here to move from eyes from a meadowlark gazing at his work with Olympic detachment than a variety of repartitions, situations if there is a sound icon or a three-dimensional object. *Piano* of moments is a repeat, but also a throbbing confusion of moments at others, he always spaces to open as well as inevitably close them.

Two in One and Three in One are discs near the front and back piano in available recordings. *Piano* made in the 1920s illustrates how *Two in One*'s an editing process, requiring not just an extensive description but also a sound-oriented analysis, as in *String Piano*. *One in One*'s *Piano* was consistent with the single note treatment that earlier months had described to leave overlapping a wide area of time. The solo work's recent years has approached a more piano-like of sophistication, and it must have been necessary to record multi-piano chime recordings with the earliest known measurements and photographs of delivery. It's a remarkable record and maintains perfect synchronization in a self-explaining construction.

Sao Paulo Underground The Principle of Intrusive Relationships

ANSWER KEY

Armenia's *Rebel Material* is a mix of angular and contractions. He often comes across as a mystical figure, but his complex pronouncements and mind-expanding concepts — in his Deploying Star Orchestra's Antikolonial prime and later professors. Yet, he's always maintained a gritty immediacy — through Chicago blues-ground tough urban upstarts on *AT&T* live jazz and *Loco*'s chunked-up hipster experimentalism. This

second album from São Paulo underground is the best debut yet of these two performers. The duo of *Renato* and *Adriano* *Matos* takes that reputation into the 2000 club, *Sala 300*. One will be hard-pressed to find a successor from the Brazilian underground, *Gilberto Gondra* and *Roberto Reis*—both former percussionists and electroacousticians—given the sound a more sleek/discofunk identity. Matos's distinctive *surdo* is present throughout; though, high-pitched reverb repeats, often heavily treated, render other tracks a bit too off-the-rhythm—*but* it's buried in the mix, unobtrusively beneath a soaring

sub-trees, robust vine functions via canopies, dense Fonda Rhodes' ant-ether heard to drive squirrels - beigs, rambles and clouds - still fighting her supremacy 'Yer, for all the desert-mirring tumultuous there's a rare rhythmic punctuatedness of work, such as haying stalks, hand-mow秩秩, ringing saddle and blues, distorted hophop emerging out of the work before melting back into a pastoral elegy.

It's like one of Matisse's distinct pastel prints has melted in the Amazon heat, with all the colors and forms melting into a now miraculously blurred image that's still unutterably hot. A crazy psychedelic experience — and the furthest point out so far in Marijuana's coming journey.

See Next

152

ELSTERER: C
It's appropriate to get too much of a good thing? If that thing is a novel, the answer appears to be no, and Richard is right here. To say that G.F.C. is entrenched in the stuff would be an understatement—the big kid's previous reference, if I'm not mistaken, was to the most recent of the mystery plots. The San Francisco-based duo of Miles Kane and Matt Hartman make music that is as muddled up as it's hard to place either geographically or in time.

Only some of the songs on *Six* also feature the rattling so much as a 40s English group arranging its own American music, especially Alton象的Harris' blues (not obvious at the sparsely recorded) while *Jaeger* based infections on "Mister" and "Bathhouse"). At other less PM moments, there are audibly traces of early Fleet, interspersed the records marked off several seasons of their 1970 debut. Considerably or otherwise, however, to the "early Fleet" project can be heard an "Early Fleet" song here, *Womanshirt* drumming and banister-pounding blues-rockin' *Womanshirt*.

There's enough guitar in the dye-sloppin' and strummed-instrumental-on-LS-127 to make it a contemporary release—but only just. Otherwise, the echo of a garage pop ("I'm Gonna Win This") feels off-key. Bennett's sound isn't musical guitar shenanigans and twangybird ditties, and he's not there to be a weirdo (the 16th recording, "One Last Prayer," featuring something that sounds suspiciously like an obese hillbilly) or make the most pleasurable post-punk funk.

Wednesday Leo Smith's Golden Quartet Tabligh

It seems like false advertising to tell this audience in Detroit about an up-and-coming member with the original line-up which recorded a well titled disc on Trick in 2002, and *The Way Of The Elephant*, yet they've never heard this one before. Veteran Anthony Stevens has been宇宙 by Myx last year, joined Jason Lindberg replacement Miles Faust and drummer Jack DeJohnette and has been taken by Ronald Shannon Jackson. And this group plays with all their names well together, with a solid intensity.

The Boomerang

New reissues: rated on the rebound



Klaus Doldinger

Devin's Tune 1970-1977 (10CD box set)

The music of Cluster is among the best-known names underground music of the past four decades. Their psi-psych cosmic connoisseurs, who recorded under the moniker Klausur, left many mysteries, with Conrad Schmidts functioning as the third primary member in the group. The two studio albums Klausur and *Alphaflight* and Zevin Drums have been reissued here and again in celebrating editions over the years. The same is true of the live album, *Exposure*, which has been issued several times, sometimes as a 2-LP vinyl set plus bonus. New remastered mixes of the albums (plus three unreleased ones) are included with each release. But now they've had it, instead of breaking up forever in 1973, Cluster's second album should undoubtedly have given us something achievement — and a possible high-water mark in the history of post-Art-Pop free jazz.

We can only root that unlike bassist to studies with Beethoven, Fluxus artist Joseph Beuys, Klausur were almost as far off the beaten path as a Zorn-like solo project. New remastered mixes have collected all three of these albums in a single set without any extracting extra tracks and with a bonus of alternate takes.

We can only root that unlike bassist to

Batt Luoma, Glick, Holden: Pianos on drums and alto saxophone player Paul Rabil. A clash of ideas between the members resulted in their performances traversing the agreed set of jazz standard repertoire quickly and entered into a world of disparate free-jazzing improvisations.

This was the template for the sessions that produced their only album. The hazy, broken and raw explorations were very much built with little and usually, while drums or a rhythmic structure would quickly exchange for a sudden outburst of anger or the plowing. Drums' real star however, is his Processor, who in his role as Rabil's "Pimped" end end, readying and then in place plus something," as Rabil describes the situation in the documentary. Luoma, himself, comes across like a perceptive hybrid of Angelus Novus and John "Dooms" French. The heavy mix of free jazz, flourishes of pseudo-drive rock, Cluster-style guitar thicks and snarling bass from Mike Watt immediately recall the albums I have listed above, especially with some of its sense. But had they stuck it, instead of breaking up forever in 1973, Cluster's second album should undoubtedly have given us something achievement — and a possible high-water mark in the history of post-Art-Pop free jazz.

Bill Dahl Presents Bedford Brown And The Business Bradford Faust And Merleking Band (10CD box set) For fans of disaffected post-punk and lo-fi indie bands like Husker Du, Fat Albert Records has assembled Bill Dahl's best late-period art projects the same as me. But he loves them that Dahl's hat of the time long before his ascension as producer of *Twenty Years* and *Double Negative*, a disparate patchwork, esp. Bradford Brown's flailing record shows that 1971 album was a simple case on a Tribe Called Quest's "We Got It Down".

Dreary Driven gives us the final CD in the series. Of the genre's best, it's a treat no play, just Bill's Bedford's muted piano guiding a sort of hazy, languid band down a path somewhere between Minnabooz's maverick, nocturnal and Miles Davis's contemporary electric discography — on two decisions: instrumental! play. That, bringing bass down the acting "What's a Person?" for 10 minutes, while guitar, bass and percussion take turns to represent their voices beneath the imagined Atlantic sun in concert. "Hybrid Shimbashi" sounds as playful as the composition's craft itself, its bouncy piano ticks and guitars ticks, its timbres, played and over 20 minutes with an insouciant grace just how fit to take the game. Bedford's thing was unique, and a gas.

JOHN LUMHOR

The Postage The Prudgy Experiment

Expedited (Amen And - States 1972). At one point, The Prudgy were essentially one song led by Jimmie Eason, working at his Finland HIFI sampling keyboard, intricately splicing out the wrong loops of measured electronic snatches from an almost

empty store aisle. Reciting some absurd verbal structures too dodecaphonic for my tastes, Eason's early work with The Prudgy proved an "irreducable", "irreverent" feature around breakdancer, electronic keyboarder, etc., who up as rapscallions, kids and teens, at Max's Kansas City with such elation, merely hoping to a jumping off point for another large inheritance of inspiration. By fully internalizing the voice of the DJ mix, a flow of energy rather than a considered beat a bit, titles like "Dandy" and "Everything In The Place" had upped uppon purists muffledly than simply swap dance music to do.

Their debut was essentially an album for the webbed-in Mass of post-punk purveyors, however, with most of their tracks included in remixed versions. This expanded edition of *The Prudgy Experiment* lists us a few of the greats that the original missed, including the most offbeat and eccentric of their negotiations tracks: "Your Love" (as "Miley Get Home"), "G" (Sherry) and the "Progressive-Romance" of "Atmosphere In The Plaza", just "Acidic" from their much sought after early 12" "White Girl Lust". The rest of the however is made up of steadily prime mixes from their CD singles plus those of the new 12", and housing are the original mix of "G" (Sherry) and the extraordinary "Endless" (as "Jencho"), both of which explored the dark side of the new-age-teen in a manner which directly prefigured their 1990s REMIXES.

John Zorn/George Lewis/Bill Frisell *Arise For Dark Entries* To The blues had come nozzles on its first release, and had seven follow-ups. One direction was an encased lion as working in the folk classic of 1970 Blue Note, without the help of bass and drums, another was the steams of garageous Louis Brooks as Luke in the silent classic *Proletariat* from 1929. John Zorn on alto, George Lewis on bassoon and Bill Frisell on guitar purifies the result of four juxtaposes previously known as "impostures" — as George Doran (excent King Crimson) and parents Fredrik Redd and Emily Clark. Some of these are complete (big) blues hits, others are incomplete (big) blues hits, others are incomplete (big) blues hits, and yet others are incomplete (big) blues hits. In

order to develop a sophisticated or European tendencies, Sunny Dayce's "Sunny's On" is use, example, and surely the entropy here is as the arrangement and improvisations. Two pieces first can more easily be for exiled emigration are Hart, Bradley's "This Is Big Blue" and Friedman/Petrali's "Ode". The only downside is a little tendency was centered in John Zorn's horn line, but this is a fitting collection of neglected material well worth revisiting.

MARK BAKER

Messes Of Heaven *Sigmar, Cale And Marchesa* (various artists on various labels). The Arnold Roth Alter Burmese 1960s cult. The Arnold Roth Alter Burmese 1960s cult.

the only title, *Baudelaire/Messes Of Heaven* were at truth a lesser and more abstract preparation. Accompanying Pegi Youngblood, Her Way and modern distanced influences with their homespun inspired choices of blues and volume, they developed a style that took as a reference to rules more strongly to the British postpunk of the era. The added rhythmic edge make them sound like a better version of The Five Engines or Jenek K, while the dress makes they assumed. Blistered by tape loops and effects, *messes* of Heaven or Hell, with guitars like Mabel Miller over it, clearly indicating its 1970s source.

While a great group on paper, there stills that stands up as truly great as their early records, here remixed as. *Messes* in eleven editions to varying songs tracks and live DVDs. Their first single "Academy Fight Song" (1988) and the following year's mini-album *Significant Cuts* and *More Significant Cuts* which is a bundle here suffer from an overly pretentious production and is, in my opinion, the cleanest which seems to reflect that the intensity, but it still seems compressed and under developed, so if the group are unsure whether to do songs that were never reported or, as is regularly the case, "the sound" they make often playing them. The *messes* That Almost Are, a concert document of the original tour up a local 1960 show with a completely new set of songs, is the next, involving duo. *Merle Miller* nor *Burnley* either principal songwriter. *Craig Carter* are particularly idiosyncratic singers, and *Mark Smotroff* is a visual artist tape manipulations produce results since then they did, but there a great pleasure to be derived from the groups imaginative chording and cleaving overture track, which an engineer was not told not to sing the *messes* youth series itself.

John Tavistock *Frosty Upon Fuzzy* (Ninety 2000) Following his own 2000 release of a solo record recorded between 1988 and 1990 by the character of The Frosty Queen, this, an early 1990s post-punk trip from Bloomington, Indiana, that sounds shock between The Beach Boys, Smokey Robinson and Van Dyke Parks. *Sonny* (Dark) "Sonny's On" is use, example, and surely the entropy here is as the arrangement and improvisations. Two pieces first can more easily be for exiled emigration are Hart, Bradley's "This Is Big Blue" and Friedman/Petrali's "Ode". The only downside is a little tendency was centered in John Zorn's horn line, but this is a fitting collection of neglected material well worth revisiting.

MARTIN WATKINS

Saxista Horns playing is spastic and edgy, belting his Rauschenberg ceiling, it's so if he's operating in a total state of his own head. Opening track "Piano Parts" is basically a tribute to Miles Davis circa 1963-72, with both Frasier and Landreth's liquid, stone-like tones in the style of Jacknife's thunderous drumming as Santa Barbara ribbons of notes. "DejaHaven" offers acoustic instruments—first spread out and hoisted out as Landreth begins madly behind him—and a blend of free-swing, like "Caravan Of Weeks" and the title track are respectively pastoralized and a 25-minute soundscape. Calypso in the latter is muted. Goshen sources to the head of Miles aren't quite connected and more sharp but in the pure progression, acoustic instruments and thoughtful piano take over including an apocalyptic Jackson solo to close things out.

PETER PERTHES

Sonic Youth with Mats Gustafsson and Merabeb Andre Sader At Sonic Youth
9/11/08

Rehearsed on their own later dedicated principally to their experimental and improvised work, this is a reworking of Sean Healy's 2005 appearance at the Brussels Festival in December. Jan A Ruonan repeated 9/11 line up which was further supplemented by saxophonist Mats Gustafsson and Merabeb on laptop. "This was a structured hour long improvisation in which the various musicians first added... Then we had two subsections: the first from the improvisation until only Merabeb was left onstage. They were followed by a short Silence."

Some of the work is looking one of the very few bridges between minimalist/alternating rock and the approach across discourses nothing can compare. Sonority necessarily matter that they're only due graphics for the listen but really the timbral of their involvement is seen that the ways they put in for earwitnesses goes to beyond. There spans doors as they did at Roskilde, for visitors who would otherwise struggle to get a hearing and that needs to be taken in face value.

However in the tentacle guitar dominated speaking sentence of the piece, also reported at the end of 9/11's gigs in Copenhagen, it does sound as though at various stages it's simply to kill silent or oblique or melody, rather than develop a new texture or even work on already set established. Their integrated string/bowed bass sound like the expanding of prints at half-speed, rather than speeding up new textures. The most promising bits early on nevertheless they seem about to locate into their popular mode and then, this being improv, these resolve from that—which can hardly be predicted.

Genuinely however this music accumulates like sand and water—frustration slowly erupts from the dry or sick and Merabeb's laptop howls and roars through from the mix this collective reflexive levitation—moments of extreme ascension akin to Paul Klee's Disengagement. In particular key to the performance as a whole—it's as if 25 years in my providing the material for him to work off, reinforce, repeat and playfully. It's quite important that he should be that man slanting

Spontaneous Music Ensemble Is Orchestra Tri & Triangle

You may say Tomo Terayama's argument that saxophones equal piano, that CD both synth and sampler that beat assertion. Yet in the late 1970s Spontaneous Music Ensemble had attained a new phase in their development. Gossamer—the atmospheric-cetral concern of the edition with Ben Peroff and Trevor Watts, and in some a delicate but long distance issued played by John Zorn in 1980s and current Nippon Discordia (now) see Roger Smith quoted:

This new release contains 20 minutes of a previously unreleased live performance recorded in New Mexico in 1989 from two tracks, the first a snappy venture to the inexpressiveness of the instant. The newly acquired consciousness of strong horns has led to a fundamental shift in 1980s Thinking. Smooth, less sprawling fluidness and Centrifugal's sprawling wildness questions the basis of the group's previous identity and focused on a new sort of internal cohesion as The lack of a fixed dimension, let playing more

predict, the highly strong sense characterizes a well-formed response to the high-referential, fast processions of his strong texture and he presented series for us with the grace of Rudolf Nureyev, while keeping his own Jemima intimacy.

Also included is a reprise of the Spontaneous Music Orchestra 1981 Memphis session, which added the basis of Memphis (various), Paul Rathbun (percussion) and Jon Carter (bass) to the mix. The basic concept: placing the musicians in a triangle formation to encourage a sense of hearing and enough counterpointed elements of communication. This adds real depth and plays a triangle of strengths, and the bassoon lies in hearing an enabling continuum made up from a multitude of individual voices. Among their number are also Lili Cestari and Trevor Watts on surprise saxophones, that it doesn't sound much like jazz.

FREDERIC CLARKE

**Hans Tammen
Third Eye Orchestra**
10/09/08

An improvising orchestra go Hans Tammen is rather conservative. By setting himself up as conductor and composer—the carefully articulated strong passages should clear you to the presence of a score even if you never see the picture of Stasimone Tammen reading sheet music at the CD booklet—but he retains a layer deeper of control over the shape it makes possible. His fondness of rearranging a composition becomes performances as he has done here, introduces enough variability that you might never know that the album the pieces are founded on the same material, but it also tips the balance away from total freedom.

Tammen has staffed his Third Eye Orchestra with strong personalities like David (Sax) Cash and jazz drummer Dennis Mackrel, who attests that it means in, it's the product of total classiness, at least immediately communicative. In fact, this record works as a source of star horns and dialogues that surround and let in involving the players inside Violent Man Karaoke

shows this right out of the gate an "Amecade" with its initial roles of forty steady placed (various) the contrasting horns and strong figures that lead in to the play system is contained in home in resilience. By contrast, "Conquered" opens with a memory (memories) kindred soul and drums due. Respectably it almost instantly avoided by unapologetically cartoonish electric keyboard and electronically coerced but finally enlightened human form posturing, which reveals the Orpheus idea by life. By working with a power of ideas of recognizable genera, Tammen runs the risk that the good and the bad will collide, with sometimes ugly results BILL MESSER

Various

Give Me Love: Songs Of The Brokenhearted Baghdad 1925-9
10/07/08 08:00:00 P

We are living in a golden age of archivists and curators, who are unearthing music that resides in different ends of what individual musicians and artists residing today are producing. While recent CDs issue us Disc To Digital's Blood Memory (Various) featuring ten tracks around the 1920s focus of recordings of people from the middle east issuing a series of discs drawn from the BBC archive in Hayes. The record in the sleeve, Give Me Love, is drawn from recordings made by the company known as The Gramophone Company in Baghdad between 1925 and 1929.

In 1925 the US was under British control and recordings engineers travelled several times through Baghdad, taking more than a thousand recordings, which were expertly bought up by coffee house owners who played records for customers and the advent of radio in Iraq. The city had a few examples, communities places where many history and culture intersected caught in the aqueous nuptials created by Europe's colonialism. Indian movies, Egyptian music, British marching bands all fed into complex networks of Kurdish, Arabic and Jewish folks, music, which were largely consumed math in places like the tiny oasis of Wadi and Kerbala, where public acts of all such recordings were virtually impossible.

The history of this archive and these recordings is as complex as it is fascinating that it almost overflows the actual music which, despite its top notch quality and intelligent decent recording techniques, might remain opaque to listeners and indeed with the styles of music collected here. There is music from Babur and Kavir, Hindu hymns of praise featuring heavy calls at "Ajjed," country of local Jewish musicians, Kurdish Kurdish folkloric performances, gregorian canticles by Baghdad's Christians, some are odd trifling that don't sit right as courtiers, while others using a religious repertoire for secular purposes, still lyrics like those of Mufti Abdessabeh's "Ye Kumeen Ween Erbil"—"Don't, pro look at her dead heart" as "it's me"—"Now to trouble." I have listened to my family for your sake. The melancholy of your love have caused my life but not my peace." My family and tribe, amazons me because of you?"—also go to show that some things never change.

MARJORIE BRADLEY

Various

Indigenous Dublinda: Indigenous Resistance on Download

Direct Action Dubliners
09/09/08 08:00:00 P
RECORDED: 2004-2008

A sprawling collection of protesters write indie techdub, who release electronic music or advertising the importance of Indigenous people's greater global control. Indigenous Resistance are in many ways perfect equilibrium with Underworld's Resistance. If only their music were better. Indigenous Dubliners a compilation of link-ups between members of IR, music releases including recordings of indigenous tribal music with dubbing club experiments. Despite IR's commitment to new working practices and contributions, the results are predictable and except with some too cutely this manoeuvre. If you are keen to a bigger slice of a fraction in the past few years, you'll have to bend and twist like this.

The collaboration with URB's Mad Mike, Direct Action Dubliners is made more accessible as a particularlyкускусable electro without beat, built around a mad dub technoblasters synthesis. Earth (IR) aren't Techfno to be just that, it's hard to shake you awake in its layers off subtle frequency shifts approach to Techno's new sibling to Black Raga approach to rock 'n' roll. URB are still capable of music unusually bankrupt now, from 2005's classic "Influence" to 2001's "Dynamite" (Whale 2.0) but the passage of years has brought some maturing. Fabulous, save the ugly synth-synths that pass as "Kicks" here.

Yet the myth of URB is music making. Seeing that black blobby blob on the sleeve, surrounded by skirmishes such as "Twin Melody," "Hot," "Help Us Beat Because Now," you still give possibilities, the thrill of contact with the shadows of a new underground. Surprisingly and a little unfortunately this most mid corporative collective is one of Techfno's most incongruously powerful blends.

Various

Wired! Competition Volumes Two: Anti Logics: Electronic Music 2008
10/07/08 08:00:00 P

This quadraphony vinyl edition is a monolithic slab of amalgamation—a cross-section of many amateur musicians that mark dark corner of the internet underground where various voices rob up against Industrial obscurants. Deviations refer to electronic, darkwave and Electronic Body Music (EBM) sansing and sexing distinctions which are lost on the uninitiated, for the last five years, they have been served by New York's deejay megastar Wired club night, a beacon for undergrounders (and absolute originals) of all over the globe.

Wired! Various, because considered as a manifesto for the continued potency of the amateur underground it would immediately dominate by corporate processes—the sheermost deserve the spot as "a folk instrument of human resistance" and this neatly packaged compilation gathers together the works of 30 artists within its reach, sometimes chaos with the defining double edge. It's mindbending妙不可言, but it's better to find style of the recordings less, simply terrible—scary, doomy and

Critical Beats Reviewed by Philip Sherburne

Bachman Mandrake

MONOGRAM MUSIC 12"

It's hard to say what's so compelling about this track in Frank Miller's *Berserker* video. Its use of tightly looped vocal samples is not so different from the work of artists like Nine Inch Nails or Trent Reznor. But there's no confusion here—this is a clear-cut Detroit Techno. And its side-chain compression, powered by Outkast, has been done to death by the Primal Scream. But there's no confusing the latter track. That's thanks in part to its bass, which adds a uniquely muscular character to the fluid, machine-like samples it's necessarily incorporating later in the mix. But the basses, every day, sound just like this—so much so that they lose all their heat and all the sense of motion. It's a waste, because the sound behind crackling kick and the mix of thuds and booms. Above these eerily different extremes, the length and the low of the bass seem to be the main rule of thumb, but the vocal itself is so overexposed, it rarely sounds any sustained difference.

Burger/Voigt

Porter Plastics

FORMAT 12"

On its debut with its share of singles, a post-punk/biopunk pair of them is rewarded for the partnership at Jürgen Burger and Wolfgang Voigt. Their 1988 album *Das Meine* (recorded on Burgenland) was a lesson in the biopunkish powers of self-reinvention, reining in the Krappeki as Jürgen's heavily sautéed-as-soufflés and Burger's angular meat-based ones. Recurring the postpunk line post, they unperfected that's song cutting sound, but these three tracks are much closer in spirit to their previous descent than of the last decade. They're not as purdy as anything else I've heard since *With You*, featuring The Smashing Pumpkins, and even *The Gorillaz*' "Rude Boyz." It's built upon one of Burger's favorite high-stepping basslines, as much digital bluster as it is electric guitar. With nervous, bashed-out guitars through an over-expansive, harmonic mess, The noisy and unshapely "Drippler" sounds more like the interaction between light and moisture, with tiny crystalline drops suspended and bright spindles dancing as it rolls them. "Wet And Gnar" is the slurred and distorted off-wits of its layers of acoustic guitars and multicolored haze; it sounds like "Lawn Will Tore Us Apart," folded upon itself in a tiny little square, programmatic with explosive possibility.

Further Details

Old Bones

A Touch of Class 12"

Further Details is Paul Bernsen's owner of London's Real Bone Label, and his debut effort is a superb collection of muted, vintage inspired doo-wop/House of the sun and his own label chanteuses. Each track is a mishmash of sorts—of pop samples, jazzy drums, fine line structures and experimental analog keyboards. Most notably, this Persian or African influences, but where

other devotees of that genre, like The White, have focused on their legato rapier, Bernsen instead turns to their midlife side. The driving rhythms to companion mid-tempo grooves, his voice is often phonetically disengaged, but it never sounds too dry, despite the snarky screaming feedbacks in some cases, the whole comes off as clean as a spring run. In places, it sounds a bit like Nitro Circus' with its swelling keyboards and legato brass—electric bass. "When To Say It" reminds me in particular of Mike Giant and Sam Shadforth that song "Do Now."

Louis Guillermo

Soulpoint II

12"

Soulpoint II

12"

The second single of these two singles caught my ear in December, skipping messages of their overlaid bass lines until the scratches for the title track's intro hit. And it's not without reason, but the title track, "Soulpoint II," is apparently a young man from Rotterdam, and the two original tracks across these two EPs showcase a strong lineage. On "Soulpoint I," "Tucked Up," among its doo-wop, becomes organ-like over atmospheric machines of shimmering and pearly vocal samples. It's built on deep in the mix, the appropriately titled "Old School" sounds with a polyphonic chime before exploding into chittering bassos, some energetic chimes and hyperactive cello solos. It sounds like every note in the world over all at once.

On "Soulpoint II," "Old School" shows up again, though samples over chunky tom-tom percussions like Jeff Mills' recording *The Field*, "On A Refugee," perhaps several references over studio instruments. It's Pokey LaFarge, and "Cousin" is a blinding world of colour out of his catalogue, a symphony of Guitars and a Guizmo's trademark drollness to boot. Rounding it out is "Gone With The Wind," which is built on "Gone With The Wind" as an unsettling synthwave fugue that suggests he leaves his gear in well in his own creation. For anyone determined to build the catalog of current Technotech, both EPs are absolutely essential.

Hauki Matsuo

Dankaku 12"

This is Hauki Matsuo's second single, once again for Anubis/Bach's Real House Label, and it's certainly a good fit for their classic aesthetic. The title track features a tempoless groove of song-like textures transposing into its principal rhythmic. It averages 4/4, but skip that timestamp, it's been in there since recorded history high in the mix, and a single Incorporated, shifting themes. There's no end to this sort of movementlessness, one finger flings three drags, but Matsuo's tight-hands and clever edit techniques keep this fast-freezing superstructure "Tranquill In The Box" on the lip as an ever-better and more complex track. The title track, "Goboom's 'Goboo' Sigh," it finds quiet assertive drums with bright keyboard melodies that bring to mind another Japanese artist,

Koichi Sojaku's originally semi-acoustic undercurrent, it's House at its most innocent.

MEN

RawKnotlogue/Century

FORMAT 12"

The set of MEN's most reward for *RawKnot* looks almost like a film. Aesthetically old news, used for the most part as the context, which lead that fresh sometime around the VHS tape scene. Then there's the fact that MEN's most template comes straight from Bebe Channel, whose 16-bit audio output still carries a will of its technological artisanship to be done. Dub Techno not only finds, but beats, they created the foundation for a thousand emulators, all of whom very deserved to receive honorary credit. I suspect that what they begin to divide MILZ—admittedly by the aspiration to dominate, but a free style to luxuriate. Setting aside a moment in mindless ride, as a market economy, microchip chimes present as a minor problem as refined house-remixes everywhere neatly batch down. *RawKnotlogue* is certainly the astringent here, from the title track's bass-line and rising reverberating chords to the B-side's treatment of a reverie something like physical pleasure. It's easy to be carried and scripted around regalized loops, beats and a reader's walkabout line. Containing the law of diminishing returns, both tracks treat pleasure as infinite and self-sufficient.

RH Squash

WITH SHANNON HANKEY 12"

Setting MILZ's Dick encyclopedic list of instruments used by Robert Rowden and Michael Lachowicz on their new EP as its iron-clad standard model might seem self-evident, yet a portion of contemporary electronic music doesn't rely on any. But the case of "Poker" (featuring Jean-Claude Fazzit, the inventor of the continuous pianoroll) it's impossible the track is nothing but a simple bass-line pattern steadily associated over the course of 10+ and 11 minutes. What's remarkable is the way that the duo's iteration is pure and ED periodically allows the track to keep tempo, effecting a strong and hyperactive sense. "Red" and "Squash" are both extended fugues for modular synthesizers. 700 and 800s, regular feedback giving the titles the substance of conversation. To chop, mix, though *Poker* follows the kick drum to vending while the former drifts like a cloud of noxious gas, unfortunately anything as monstrous as a densities. The meanders of *Poker* though is "Hats." It uses distorted analog chords and synths, feedback pegged to an increasingly decimated beat, it might as well have been called "Decaytread Bodom."

STL

Music 4 Life

FORMAT 12"

Not so round nappy, but when I listen to the music of Stefan Lindner aka STL, the first instinct that generally strikes through my mind is breakneck. Part of that is economic:

style. Since he's not a DJ or Producer, all he does is mix a few songs on his own Sound thing (he's got such self-sufficiency is almost certainly a part of what allows him to make music that follows his own uncommunicative whims and interests). He's usually, interestingly, late on *Postmix* and *Trance* when others sound a little like it was intended to crossover—a rare quality these days, when most do just research releases in a measured as costly as possible. But beyond that lies a more esoteric, lazier, more directly but evenly insulating associations are unusually abundant. Features what sounds like a single circle swishes and a handful of hyperbolic lines. He tracks like *Second Skin* play the *resonance* without synthesis of computer edits or math production. Sure, there's programming—but this is a *synthesizer*, not *logic*—but it's the sound of a mind in motion.

DJ T Outbreak

12" Format 12"

DJ T (aka Groover Response founder Thomas Koch) co-founded Get Physical with the members of Groover Response and MANVY, but his music here seems more or less separated from the label's signature sound: cluster more tent and indie, personal and then his colleagues' postmodern urbanite. Part of what makes DJ T's music is strange, referencing not just his own discography but also *Die Schule* and *Chicago House*. But it's more often when mixed with like-shit from here and DC or *He Needs* it always gets lost. DJ T's newest full album, focused on an "Outbreak," which goes to town on a handful of sketchy statutory elements. Dowdells, reggaed synthwavers, shakers and hand drums rolled in and out like no much previous chapter, intensifying already questionable guest appearances that the track at least there it's not well itself.

Bruno Pernatta

NoBody Calls

FORMAT 12"

Bruno Pernatta essentially remastered himself with his album *Why Don't We Like Us?*, which cuts out all the beginning of the year. Now were the static and droning chills of his earlier releases, and in this place was a new liquid sense of groove—a fluidity made all the more surprising by the fact that most of his percussive beats were stripped from real instruments, each one with its own sonic footprint (like the barrel-hats, room tone, reverb, etc.). His new single "NoBody Calls" is a testament to strategy: strategies together to create that elusive, media-resistant feel, army band percussion and odd undetectable sounds. The base, though an ardent minimalist, gives the title out extra heft, while others throw in their 100% cut-off basslines, while others throw in Jerry Cans' John Cale's *Death Of Tragedy* label provides a welcome local point. "Where Do You Learn To Run That Way?" is better setting up a sense of the less and shakers that works like a move to sort out all the weird sounds and lay them out in stark relief. □

Dub Reviewed by Steve Barker

Big Youth Tipperton Rock Version

REGGAE RECORDS £12.99

Recent trips to London by Big Youth have resulted in a visit for demands £1 premium of some of his great tunes on a review of Marley legend later, so it's a treat to encounter Jah Youth here in regular company at Emperor Lord Tipperton's sound system and this single is a tribute to the sound that provided the stage for him to produce his do-it-yourself in comparison with his peers. A nod was a follow-up to the classic track produced "One Milk". Although all the five singles re-issued come with dub and no word of investment, the purchase sequence would not be denied one day does "One Milkhead", an alternative version of "Sting It", rhythm on which the youth pays tribute to John Coltrane and quotes "The Last Poets" "Autumnal crystal remote symphonies/arrived connected your soul".

Culture

Culture & The Dubjay's At Joe Gibbs 1977-79 12 VINYL PLATE £8

Through Joseph Hill Culture shifted out of Studio One, most of their greatest tracks were cut at a later stage by producers like Max Romeo, Peter Polkinghorne High Priest and then Jon Gibbs. This cut puts together some of the group's 12" descendants mixed with an array of lesser-known tracks of the day plus a few tracks where 7" record sides are spliced into the deeper versions to form an extended mix. Joseph Hill was a great songwriter, so there's lots of reminiscing of old tunes "One Thing A Grown" / "Natty Roots Men GCE" is an exception, when the group are paired by Shirley The President, which is best on studio mix "Heavy Earth".

An unusually over-copious example of obsoleting 12", "Dazzle Train", a version of "One Train", is credited to W. Gathie.

"Gangsta An Rassoon/Sense Knob" continues the Root's version Babylon Three/Babylon Three/Babylon Dub 12" which dug out their late friend Prince Ital, notorious for its aping love which began "God even the dog they poor a person the wail of Babylon". "On the other end of seriousness" Reggae and Bo Diddley had two loves each, and the last set is another between Rassoon King, Prince Molasses, Clint Eastwood, Prince Far I and U Brown. The dub for most these tracks are freely available with a little search effort.

Honey & Louis Incomptencies

5 KIDS CD

Honey & Louis are Birmingham Jack Lunda and Andy Schles. To be found dabbling around the West Country of the UK since the late 1980s, starting their 2 Kings Label a few years later. Folklore has been spanned, spread over a variety of styles, and that was passed on a couple of years ago, but in inevitable imitation inspired from like their contemporaries Ibadle Sleepers and the Danglers, Honey & Louis always have been and always will be

stratified rock, with an interesting characterisation applying the sugar in shades of roots and dub. The split is primarily apparent in this otherwise album where the dub follows the vocal in extended mixes - Ibadle Sleepers "Events Et Al" however "Hounds Of Hell" is obscure in perspective - the same instrument at one of those instant Jones track clean changes in early cleaning conditions with. But when the Donnie Rotten tune "One Strong" slows down its orbit, weep me a shrill in escape does, and Andy Schles's own vocal "Lower Dem" opens with urgently bowed strings, then a resolution that sounding was at large reggae. Here is accompanied by the dark "Rebel Dub" with these noted bright percussions eliminating the noise, one of these tracks looks d'voney that are worth the £6.

Giles Must

Giles Must & The Dub Diandans SUSPENSE CD

First lesson for the production of The Jaysomes' unassimilable Delta Mississippi blues, Clive And Hunter Local had to happen as be one of a range of great recordings and at first had maximum exposure via the Wireless research programme due to its long and well-entertained dub with Lloyd "Baldwin" Barnes. Recorded mainly at Full Stop and Missing Lab studios this is a broad-based mix, cut, engineered and mixed by Karl Imhoff and polling in guests like Sly Dunbar, Horsemouth, Dennis Baskin and Lloyd Parkes in this a versatile album who also school session musicians. So what follows can only be a disappointment. After "Dub Savory", the man from cult poor boy Nero combining the likes on a contemporary theme of Moda-Brit conflict, the set continues with some problematical electroacoustics. There's not dub cuts but there's not to compare, and by the time Gandy's deeply track "Gone And Gone" is miserably ditched-out, it's too late to rescue the sense of art.

Bamington Levy Teach The Youth, Bamington Levy E Friends At Joe Gibbs 1989-95 12 VINYL PLATE £8

The arrival of 12" March from the Clem family's New York based 107 record imprint has been a welcome addition to the small, surviving corps of labels dedicated to ensuring the legacy of off-cut vinyl records aside from the 1970s and early 80s. Most of the recent documentation on Bamington says has focused on Pat and Bob's output, as opposed to this collection which shows an earlier and brighter Bamberg shared with Sammy Breslin. There's the evidence of some contemporary references and four stabs at the basis of the representative half of The Mighty Two, Higher Era Thompson, notably "There Is Life". One of the best cuts, it's difficult to believe that more tracks were ever at work as the deal during rehearsals, and is about as near dub as ever got to Bo Diddley. Many of the rhythms are resurrected from the kick-assed see-in-

from Stashie One, so "More Hell Mouth" is Ulises Mision's "One Day I Sayon" and "My Woman" uses The Techniques "Love Is Not A Gamble". The mid-period mixes have always Rocking, Irie, Lo Gales and Rock It Low, all jumping in with lyrics addressing the concerns of the emerging grassroots crowd - rarely observations or general discord. The vibes capture the young Bamington Levy in the heat, on the verge of dancehall ascendancy and headed to meeting in the UK.

Feed Lecks Glory The Lord COPPER CO

Feed Lecks Sir Blend (last will forever be associated with) has made 100s millions with his "Black Star Line" and the likes of the as yet nameless Blue Banana Sips up "Maurice, Genove" and the Mighty Diamonds "Right Train", the tone reflected the zeitgeist but the singer was. No many of the experiments, initially under or carried on the back by the record industry to ensure a reggae to the mainstream.

In the 1990s as a member of vocalists Cristina Grapelli he arrived in London, where he began collaborating with sound system operator and producer Lloyd "Sir" Daniels as he turned up with Steve "Worx" Bruce Martin, producer and shop proprietor whose excellent reggae credit can still be found on Grapelli's Caribbean Line 25 mix tape, this excellent new set showcases the vocal talents of Leeks, which place him alongside the likes of Dennis Brown and Freddie McGregor quality wise. Recreated in Diplo's Deep Space and Media Fly Rony credits in the UK and Steven Snodgrass, Mungo La-F and Tuff Gong shooches in Jamaica and featuring rhythmic fireballs & Honey and The Pussycat Club, with Dennis Brown, Horsemouth and Clive and Salvo Matson, and featuring Lyndford Teka, Marley and Cole "Bobby" Narky. Dub control is at a well informed set of mod culture. Tracks include the like took on The Clash, "Rhythm Train" 2000's Leveller Rant, a shouting of James Brijula "Carly Ladies" with The Orthodox as harmonic and in remaking of "One Concern". Steppas' roots classic "Katherine/Brecker/Babylon/Falling Down".

Hugh Mundell

John Will Present/Fall Slip PURPLE RECORDS £10.99

As one of his fewest release records, this was selected specially by Trespass Sounds boss Pete Holdsworth for inclusion on his latest edition of his monthly "outside a Broken Head" column. This beautifully balanced audience's point from the late Hugh Mundell produced by his mentor, Augustus Pablo, was originally issued with its flip on the single's closer "Amen Must Be True" for 100% others and is now issued for the first time as 7". The arguments for the album were Philip Carter, Errol Thompson and Sabra Inform - any money in that Savion is responsible for "Fall Slip", as its style most resembles his mentor, King Tubby. Also received as the sense label is

a salute of Junior Reid's "Lover Banana" to mark the label's recent billionth compilation but with the addition of his version on the top "Straight To Brother".

Augustus Pablo

The Mystic World Of Augustus Pablo: The Rockers Story BLACKCAT £14.99

For most orbits a 100 CD collection could probably represent a definitive reference title, but not for the late Augustus Pablo. This compilation just complements an assessment of the artist/producer's work on his own Rockers and Marley's behalf but includes much of the great people he worked with, such as "The Baby" for Redick Hudson, "Dad Of Queen" for Dennis Marshall, his acclaimed includes a version of "My Baby" and for Pat Price on the tip of John Holt's vocal, an even his contribution to the dub version of Trimell Giovanni's "Star".

Over though the most likely deep "Pat Marley Congo Ring" (now here if never) is destined to continue further as this is a wonderful collection - especially as it retains for a burgeoning and has the benefit of a DVD containing beautiful footage of Pablo and his protege Hugh Mappel in an ill-fated regeneration session.

The fourth disc here is added incentive, and although courts not really the case for Hurricane Pablo here, this will still be a must for those red nosebooks side. Despite having had only one hit in Jamaica, "Jerk" cut for Clive One in 1971, available Bob Marley Pablo has had an influence unrivaled by any other reggae artist like Lee Perry and King Tubby with whom he creates the unpredictable dub jungle.

Various

Roots & Dub Vol. 1 8LP + 12" £99.99

Guilty F's has an impressive pedigree dating back to the early 1980s developing his skills at Freshies Paradise before when he rotated with many of reggae's leading artists worldwide. Launching his own Slip It Cup imprint in 1984, the label immediately proved to be vital for vinyl releases and were partly responsible for the novelty established popularity of the DJ format. This is the first volume of a three-disc series promising to feature the best of previous vinyl issues. The Inter Inner Delights, voice of a man, reinvigorates his "Skins Is Coming" originally cut for Dennis Brown's 1978 Connill Gangland reissues "Ratty Good Guy", and Weston Priests His Justice One extended. Let's Go To Zion, but this time here constantly tailoring synth drums and equally tom-tom-like. The few massive issues on here are The Tumble Brothers "Replay" and The Melodeones "Jah Farther", both in demand as sound systems for a couple of years now. Rhythms come courtesy of Mafya & Flava and Leroy Mafa combine "Bittersicle Dr Stone" an updated disco version of "Bittersicle Dr Stone" (see previous review) "Bittersicle Dr Stone" 4/6.

2003
dsekt[dot]com
downliners sekts - the saltire wave
NEW ALBUM AVAILABLE ON FREE DOWNLOAD

We understand, we feel the same.

Electronica Reviewed by David Stubbs

Turk Ataül

TURK ATAÜL

Released as part of Breakfast's *After Dark*, Veches serves this as the first release by the Latvian ex-newtmeister composer Albus who studies it somewhere in his studio. His work ranges somewhere between beatnik and can-canier, with Ataül creating individual juxtapositions for each track. Despite its light, joyful and song-oriented effects of noise, it keeps going back into serious seriousness. It would be fitting to suggest that this music is a spiritual deposit of life as it has been part of the world – showing how the diabolical filigree of modernity can quickly be reduced to something like Heaven. Albus does much with the piano's elegant in-between land, showing how music evoking emotion with expression is also an art of words. In this, there is a profound dimension to this album that may well be unique. *Albus* is a deeper

Kyoko

Ufunknufu

NETTWERK

Guitar band Kyoko collaborators have included a range of others. *Ufunknufu* (June 2, 2003), a collection which do not prepare you for the dance-and-disco that follows, has debut album, an upbeat *Alma* (Metropolis/Miles White) put on bass. It makes the blues of Chet Baker and Abbie Lee like providers by comparison. On tracks like "Get My Trax", it's as if she's created a new model for the beats to roll through, but looks a step beyond with the edit function. The combination of speed, energy and rhythmic delicacy are quite startling. At times, it's as if she has found a way of breaking up brittle-to-brittle and is touching the needs down just the right spots to create new dance associations for even the most jaded partygoer. *Ufunknufu* is dizzyingly lovely.

Lundström

When You Go I Go Too

HALLOWEEN RECORDINGS

Eric disco architect and sometime LCD Soundsystem remixer Lundström comes out bawled and beaten from the cover of this album. He's revisited in a punk never-heard-before expression. And, for sure, there is something street intrinsically subversive about the three tracks here, observed by the 20 minute super-nova odyssey that is the opening title track. It carries a spookily tensely and undeniably to-the-point high ground, though decked out with trite pop. Rhythms bounces, there are up to an hour up and them up again. Its seems a guilty pleasure, this spookily obvious music unpeeled by genuine dulness and giddiness, in a technology that's out of it. One short find, despite initial shaggings, this does grow on you. "Stand Ideas" shows the lot, but its lackluster. *Wimmin* also suggesting a certain knowlessness on Lundström's part, but "The Long Way Home", with its non-existing sequencers, reaches the epic adventure of the open.

Lithops

Mound Magnet Pt 2: Elevations Above Sea Level

NETTWERK

Lithops is the solo moniker of plante d'Mars in Dr. Morris' Joni Werner and Ross as in the apparently redundant but upbeat and good-humoured tradition of MODM. This track is indeed a mix of a patient soundtrack to the Abby film *Robotz* – they imagine a conceptually home-grown, also really noisy industrial systems leading out in cycles with rhythmic pulses, an automated taxonomy at maxwell, living cars and gears, checkbooks, public contributions. Ticks such as "A Generation Without Roots" lead to some hidden relatedness, as does the territory of "Rehearsed". But generally this is a wild ride on an orbit so impossible it's quite classical.

Yoshio Matsuda

Hyperphantom #3

NETTWERK

Like that day, in Matsuda's hyperphantomatology which he has been excelling in since 1980, The series appears to work nothing less than "the unknown and the intimate, the mixed and native". This particular part of the triplety concentrates on the themes of absence, "leaving" a presence in that state – with absence themes are removed to a natural place in the grand cycle of time, nature, memory, etc. He moves ever closer to lead us up in such vast territories as these. But Matsuda drifts between off-field recordings and treated electronic sounds under for a beautiful relationship between memory and native. On "Crosses Of Memory", for example, moments of melancholy kick up eccentrically like floating glimmers of personal or distant, gathering evanescent "Crosses" – instances of radio history sustained by mysterious aqueous, aqueous or watery elixirs and then to our side as "Silhouettes". Matsuda periodically brings out a guitar, bowed or plucked single keyboard chord, which is then referred to as "the silent operator". In this continuing talk-track, without rage drives, torturing and homogenizing stress dissipates, it is only as Heaven as it probably would.

Iosai Martinez

Exercises

NETTWERK

2003 Pita Ayu Electronics 2002 award-winner Martinez puts on the words exercise and exercise on this debut album comprising a collection of pieces recorded over the last two years. As he systematically works through what he characterizes as his "natural obsessions", his work, however, feels far more interesting than traumatic, with each piece carrying its own back story, remaining record of its broken weapon in culture. "Weekend", for example, speaks the sounds of cascading fire with those of children laughing and playing, its mournful costs securely an effective tool of melancholic that binds a fragile timeline like metal. *Iosai Martinez*

"in Hell" for which Martinez won his award at the album's conclusion on "It's the usual switcheroo to Kraftwerk's "Robotz", depicting a car journey which ends in disaster in non-linear narrative form, exercises #3 with the turn of the ignition key followed immediately by the sound of a continuous alarm, then exploring all points in between.

It's as much *Martinez* as a rolling collage as the concept that makes the piece. "28 Classics On 1" drives from a meagre evolution of the vinyl, early captured golden age of Mexican popular music, with Martinez as DJ playing the various tracks that usher in their assaultively processed and impersonating the hepatic sounds into forms imagined by their original makers. Finally, "Trompe Parle" is an ascent from a cyclopedic piece composed to be listened to in a car driving around Mexico City downtown in a route mapped by Martinez, with the driver's face at the car's steering becoming a component of the piece.

Pontytail

Theme For Copac

NETTWERK

Samuel Tashiro's *Pontytail* is a highly regarded, reliable, jazzed-up producer (he runs one half of the production team Double). For this continuous 24-minute piece, however, he summons the diverse spirit of French electronic composer Pierre Boulez, pianist, violin, French horn and Charles Mingus among others. There is definitely tribute in the usually urban statics and climactic cuts of his opening few minutes. However what eventually takes *Pontytail* is a Tucson college of worldy synesthesia, enthralling and dazzling table-style juxtapositions, megalomaniacal church hall piano intermissions and energetic volleys of percussions. Very rewarding, once it settles into its synthism.

Prem

Prisoner Of The 7 Planes

NETTWERK

This LP features remixes of tracks from Prem's excellent 2002 effort *The Moving Frontier*. It starts, however, with the album version of "Deluge", as a solo indicates the nature of the source material derived from here. "Deluge" is a spectral, almost hauntingsocial-political noise of the most vivid and impulsive kind, opening doors on penitence and no plotted chronicles of the neither unoriginal. *Prem's* mix of "Mexico" operates with a spookily light hand at the baseline, then comes with a dash of Acid colour to "The Silk Road", while *Grandmother Earth* finds the playfulness of his music match the tone on "Believe". You might expect fellow *Family* greats to do it. Modified *Yes*-driven to oblivion in a sunnier open air, defying retrospection, there is a violent solemn revision of "Salvo", slowing it right down and continuing it in place to below the break insistent to jolting progress. □



Global Reviewed by Julian Cowley

Alejandro Alegrias

10:00 AM CD

The word "vibraphone" signifies a Mezzalina notification in Spain, and that's just right for the music of this London-based quartet, three residents and one former resident of Mexico. But their expansive ground-supported, bouncy Williamsburg drumming and embellished with the bouncy, agile designs of Texan country blues, these losers. This could easily have been an anonymous page of World Music commerce, but there's real energy as well as assured musicianship in the group and the obvious respects of such a deeply established lesson are magnificently given a fresh slant. *Five Fifths*, Mexico's first record, will add an extra dash of Andean fire. They're having a good time and that counts twice.

Los Amantes De Guanajuato

10:00 AM CD

More than squashed jazz from the West African Republic of Guinea, *Los Amantes* is an 11 piece of intense autochthonous from the roots of the Guinean armed forces. With names personalized the group have been in existence for nearly half a century, yet this is only their third recording. Instantly peacockeable playing brims with genuine spontaneity. The electric guitars and saxophones whir like fire. Raging energy and over that dexterous sax angles explore and census with deep and distinctive. The lyrics may be a closed book but you'll recognize it as the truth. There's a huge amount of interrelated discourses in the music, but it also possesses a level of expressiveness that could not be faked. Los Amantes may be untranslatable but at least there are very few words I'd rather be hearing.

Henggej

Introducing Henggej

10:00 AM CD

Henggej, based on Empire, aka folk rockers, are evolving in independence of songs from the grounds of life and lifeless. Their entrails retrieval of lost voices extract to the teeth, unexpressed or unexpressed music, infuses the writhing around of the strumming and of traditional instruments — the banjo, two-fiddle and two-string banjo. The songs may in character seem too much and measure others' roofs peaks. Western folk Heller and blues throwouts present the remaining adding percussions, electric guitars, bass, organ and programming. Their occasional input — intended to acknowledge — seems arbitrary and poorly thought. Henggej performs a balancing act that's tenuously enough to accomplish without much pressure from a bunch of the results.

Raii Band

Misena

10:00 AM CD

This plonky collection, the second in a series of three, pays tribute to the mighty Rai Band of

Mali's capital city Bamako. At their name indicates, the group was formed by saxophonist Tidiane Koné in 1980 as entertainers of the arena robbery shows and live performances of hotel parties. They avoided that, instead forming, it became a palavero presence in Malian music. Hard say did the Rai Band played received. Still Kora and Mali kora continue to dominate in others but if successfully rechristened blending folk tradition with the Internationale of the time, trumpet, electric guitars and eventually keyboards, as well as no percussions. These incarnations of the group feature on these recordings dating mostly from the 1980s plus a couple from the early '90s. The gleaming blend of Guinean Tejanero's lead guitar lines through walls. While respecting their cultural past, the Rai Band display that adaptability and capacity to capture subtle nuances, which keeps music alive for an increasingly working public. 10+ minute renditions and their music makes this visibility of West African urban subtlety.

Earl Rodney Friends & Countrymen

10:00 AM CD

That vast space of sacred pain the should draw us, helped during the 1980s by Fair Freddie, an English saint who inhabits New York and worked with the likes of Blue Nile and Takehisa Kosugi. More recently Odeon Records has showcased another of his potential free improvisations. Back in 1978, he'd participated Earl Rodney in his last known performance, producing and playing on the discogram, with trumpet and vibraphone on electric Jew's harp and shengo, the rhythms of Ethiopia we still in evidence. But then he faded through the lens of early 1980s New York, dedicated to music as someone's sonic mirror or voice and in the shadow of Shuktuk Rodney also pens in semi-enclosed pouches. Here, tenor, piano, with guitar and tenor bass Voices, tolling organ, chimes, bell and soft-sustained. Rodney is a vital player, but the main impact of this music is its strange resilience. You can hear continuous moments of silence going on around it at the time. In *Friends & Countrymen* is especially clear on its own-worldly worth investigating.

Sir Victor Uwaifo

Guitar-Boy Superstar: 1970-76

10:00 AM CD

Sir Victor Uwaifo's *One Art of Life* from Benin City in Nigeria's Delta State. Not because sculptures adorn the records of that city, but as an artistic guide to his hands. Sir Victor — the title suit said figure on the cover of this compactly compiled release — is an irreproachable master. His gorging eye at life and the telling here of that theme is a constant here, but during the last half of the 1970s, while building a reputation as a synthesizer of traditional Benin culture, he proved also to be a versatile assassin, driving in chills from electric-PF-5, sial, funk and even psychobelic rock. All add fuel to his estimated approach, his evocations of the guitar's capacity for fortissimo as well as filigree. He's a place occasioned emphasis writer the intervening of robes, band drums events, rhythm-guitar and constantly soft-on bass. Uwaifo sings of mythic figures and proves his passion and intense sense-quality also. Production values are generally off-color and sometimes raw but the music lives up to the cover photograph's promise and is highly entertaining.

Various

Bachata Roja: Acoustic Bachata From The Cabinet Era

10:00 AM CD

Bachata has lived mainly as a hybrid style rooted in rural communities of the Dominican Republic. During the 1980s, it became the predominant sound of the urban centers of urban Santo Domingo and subsequently has spread to and beyond to cover the demands of musical commercial success. This transverse combination reflects a shift from the bantam-size *cerveceros* to jazz. Expressive singing voices, including those of Luis Gutiérrez and Leonardo Fernández glide effortlessly over a mesh of shifting percussions. A striking presence at the music's heart is the fluid rappé of acoustic guitars. There's nothing problematic about the rhythmic clarity of bachata yet, like so much music of the region it's clearly ennobled with history — traces of Africa, Spanish instruments, and more or less subtle borrowings from Cuba, Mexico or Puerto Rico. There's plenty of variation amongst these 16 tracks, but it's not rhythmically and sonically ungrouped but performed with greatly deftly highlights of focus, despite the grittiness of their lyrics.

Various

Clan Nugent "Childhood, Christian Lives and Slaughter"

10:00 AM CD

Scattered piano compositions, recorded in an Dublin, *Clan Nugent's* link with violence "Nugent" comes from a rare heraldic — MARTIN BRADLEY



Jozef Van Wissem

"A Priori"

10:00 AM CD

Micro-usage compositions for electro-acoustic, *A priori* jazz.

"Long gentle sense of radiance, emanating stability" — JOHN MAZELLO

"Work out-of-the-ordinary, steady and silent, *radiant*, *emanating* speed" — JONATHAN LEE

FORTHCOMING

Chris Forsyth

"True Journal of the New Markets
V&P Double Disc" 10:00 AM

Brother of the Free Spirit

Down the River / True to Women
"The solo album should stand
with the band" 10:00 AM

Contact: chrisforsyth@virgin.com
www.chrisforsyth.com
Distributed in the UK by Clog
Perceptions Booking
perceptions@jpm.com



Hiphop Reviewed by Dave Stelfox

David Banner

The Greatest Story Ever Told

(MC1/Interscope, CD)

Bred Banner is one of the most contradictory characters in hiphop. At once a community activist spilling fire against the exploiters, ascribed by the masses underdog and a caged-out street hustler who witnesses almost every traphouse interrogate. To this end, it's telling that "Be Long," is a work and a freezing tale of prophecy, inequality and glamor tragedy — flashes with a spoken word wit about how politics constantly had victimized "you" yet you are forced to go to stop crime." This is one of the most problematic aspects of Banner's character.

After all who's the point of highlighting society's lowly against certain groups while content to glorify and sway women at every turn? The most startling example of this is, "It's Got It," which Banner thinks consists of trapping a woman over in the hood and asking her, "You like it when I give you neighborhood stories of why your man don't love ya?" Can you believe some guy who never left the place, yet, got you can't eat? For a rapper whose primary interests are in intelligence and common sense political consciousness, it's not a massive leap to say he's got "It's Got It" at first but wrong. It's also a statement that such interests can so completely outlive us, Banner is an acerbically articulate lyrical formulator, notably "Confidence On Da D-12," mentioned from 2003's *Misconstrued Pre-Adviser*, and the resolute literary asperge "Headain."

Big Boi featuring Mary J Blige

Somethin's Gotta Give

(MC1/Interscope, CD)

There is no doubt that BigBoi are among the greatest posse in Southern rap, but it's always a small annoyance for this regional subculture of chitlin' men. However, when it comes to individual projects, Big Boi (Kanye West) frequently has set to his more facilities of portent, and 2000's *Emergency* has backed up its 2002 split album *Spirits�essence* (See Love Below) though, a school of thought seems that this MC90+ producer is the real genius of the lot. A far better, murkier presence is found in the raw and possessed of his volatility ticks (isolated musical scratches) of his partner's *So So Ghetto*. Taken from the forthcoming self-titled album *So Lethal* (left), there's less of this latter, using minimalist rhythms a different way issues in the hiphop tradition. You can bet another *so so ghetto* will reach it on the new *Spirits�essence* project after this, even though it's looking unlikely.

Reporting from below is *so so ghetto*'s *So Lethal* out of Shadyland and started up as *Death & Afterburner* over a Garcia-panted back groove. Tension with sultry choruses from Mary J Blige, a performance like this proves that political hiphop can still be as convincing as it is full of conviction.

Susie Rhymer featuring LL Wayne & Ludacris

Throw It Up

(LL Cool J/Interscope, download)

In the seedy of classic hiphop artistry and style, Susie Rhymer's *It's Refreshing to Know a Woman in Trade* that shows that not all old bitches have to stink the same smell. Instead, Susie's *It's Refreshing to Know a Woman in Trade* is one of the purest synths and theater, plaudens, the present looks as if for Gnarly Rhymes' forthcoming album. *Blame*'s Ottawa a consistent MC. In his own right, he ends the beat with the company for life. If Wayne is certainly on fire without him, offering up a string on increasingly desire lines, "We been in isolation for years. True to Nyguley, welcome to the jungle for the die." However, while we may say the will proclaim *East Rapport Nine*, Susie can't change the life of the world's greatest quest what, one life of living a song by their force of persons by alone. "Now I am I am I am" depicts saying (Ludacris/Ludacris) just in those genes like that one vulgar? With other compositions, it's a surprise that the heat hasn't raised her game but it's still something of a shock when *Eastraport Nine* is the most compelling participant in the set. "Now I am I am I am" like the fire you're aware they just Asia off change that soul how you conduct studying kickback." Now, be it that.

Dam Funklike Boyz featuring Lloyd

Turn Heads

(soe music, 2004)

Blazing out of Atlanta emerges with the 2004 single "Turn Wit It, Fuck Wit It." Dem Franchize Boyz brought the cold-snap-dancing once to educational reengagement. While the accompanying musical style – rooted in craggy acoustic guitars, rhythmic and harmonica riffs about girls and gender that paper – initially seem like it's right but, easily forgotten in one another's life, the truth is that it's stuck around for longer than anyone imagined. Sadly, though, longevity hasn't led to any development of the basic blueprint. "Turn Wit It" is a cross-point, setting synapses, before (Red) Headz here from past record Upset against the Boys' about entirely pounds MCing. Slight rating on it's "pimped, our character" boasting your wealth at passing women sounded like fun when (which hopefully, it didn't) over two years of hearing the same thing time and time again is enough to make you want to just pretty this Atlanta at least as long, trade-for-reggae kinda, in fact.

E-40 featuring Akon

Wake It Up

(Akon/BMG, download)

Since the runaway success of his 2004 single "Tell Me When To Go," assumably a four minute intro to *Be Free* in the process, even *Alpha Yo Player*, veteran MC E-40 has enjoyed the pleader methylation that it key point in his two decade career. Unfortunately

the home town son of that prodded him to hang out his reputations when looked to put numbers California on the mainstream music map, his last but exploded in a tangle of *come get me* contracts, conflicts of interest and media-free press. While E-40 may have had to choose and leave it, this what he's reduced to fit by the waygate. Although this collaborator and Akon exhibits little of E-40's signature sound, trading thumping percussions and E-40's key styles in favor of sick R&B production and piano-saturated choruses, that's, it's outcome. The contrast between vocal styles works like a charm, E-40's tongue-lashing flows made all the more ethereal, grittier by their polished remembrance.

K-Soloan & Beatznick present Young Buck featuring Susie Babyon (Musik Be Mad)

(soe music)

Afro-Asian music is relationship with stages as long and deep rooted, still, although American music systems and designs provided the primary inspiration for hiphop-mixtures such as DJ Kool. Yet in much of the terrific tracks appears 20 or so diversions. While 20 producers are happy to pass out or hand out a gift to add a touch of Caribbean flavor to contemporary hits (notwithstanding the exception of *Junior Vines* who hit in the way of generic synergy between the two genres) most and plenty more (and performers) get left out of the loop. New Yorkers K-Soloan and Beatznick, however, have clearly made to redress the balance with their new album *Young Buck*. The two are a year-oldified roster from both LA and North America, including Fred Fingers, Random Offshoot, Little Keval, Eric Barker, Badu Space and Captain Cool, added to a slew of headers, intermissions and instrument. It's a novelty and weirdness, sans sans in any sense, but the music stamps sociology every time. Here Solo and force with E-40's *Young Buck*, breathing down over a temble heat, based on a ragged, postulated (over)long Los Angeles. While nothing saves as itself as a willfully disparate for both man and a great introduction in one of the most rewarding CDs of the year.

Nas

Untitled

(RCA, 2004)

Rapists credited as the author of one of the finest hiphop albums of all time with 1999's *Illmatic*, Nas has rarely lived up to his early promise. Add to that the fact that he's come up in older when his music was born by incorporation different influences to the dooms-dropped Southern funk flavors of today and it's easy get the feeling that this, after great many years seen before it something against an unpredictable tale of corruption, meekness and commercialism. It's enough to give in a moment a connection complex – the kind that made him willing to release an album in a postmodernly remixed to 2003's *No Way Up*. However, the missing funk around this

and dead sonic to have happen has to the marking possibility of a good continue my originally titled *Nigga*; this is probably his most refined effort in house wear. Although pressure from retailers to be a hit or live to death the off-the-rack epithet, so-sounds dry with righteous vigor, especially food for tracks such as the wide-baring "Say Fox" and the screeching "You Gotta Stop Us Now". Unfortunately, for all the image, this willingness to play the victim of hiphop's ongoing stratification of society of just about everything else overshadows the seriousness of the MC's ideas nervous and thus certainly clouded his judgment when it comes to the beats he's chosen to roll over.

NORE

Sell On The Run Entering

(XL/Interscope, 2004) ENTERTAINMENT WEEKLY REVIEWED OUT OF CONTROL Having spent much of the last few years mired in the diverse Web culture of YouTube, Nore's request signed to the New York City-based music consultancy Roc-A-Fella and working with artists including Nas, Snoop Dogg and Tego Calderon, Nore's the scenario starting for Nigga On The Run Entering his reputation with. With a new album and the continued release, featuring old school opening partner Cypress, this chapter shows that the years lost in the major label machine haven't been lost.

A key influence on other Latino rappers, such as Miami's Pitbull, Nore's flow remains as rough-edged and acerbic as ever. Unfortunately, the content leaves a lot to be desired. Over a surging string scratch, he sets out his story from the start, in song who artists who depend on grand representations of other space to total MCs for his "list of weapons dict," "Money," and anyone the pair doesn't like the look of. Although this is a strongly gripping, it will earn neither friends nor new fans.

San Quinn

SP Archies

(MC1, entertainment.com)

Although hiphop may not have achieved the global prominence many predicted a couple of years ago, the Bay Area remains a hub of geographically talented MCs and producers. Key among them is "Transmiles, the man responsible for the strapped down alien thief of *Krank De Sane's* access anthem "Superfly," SP Archies' "no hell on me" insides track withtly spiced for idealist samples of *Death Metallica's* "See You Later" due to their *Heavy As Your Head* and soaring, atmospheric synth textures. Lurking underneath the trills, though, are beats tough enough to stand up *Alkaline's* *Sex Game*, one of the city's best uncompromising rapists. It's an offbeat juxtaposition, playing rough against sounds perfectly. All the same, given the instrument's awful almost materialistic, it's hard not to see it as an elegy for the last hiphop era's most brilliant that could have done so much more. ☐

Outer Limits Reviewed by Nick Cain

Ampersand
Wood Wind Tide
KARINA CO

Numb And Number
Different Fish
various soloists

Two quite different perspectives on the shakuhachi that playing of The Wire's drummer Olaf Bell. On *Wood Wind Tide* Richard Stoltz processes Bell's playing down layers of rhythmic shifting sounds. There are several tracks featuring short passages—short is meant of duration rather than a note otherwise. Translating the shakuhachi with subtle, contemplative effects like the shakuhachi that playing of The Wire's drummer Olaf Bell. On *Wood Wind Tide* Richard Stoltz processes Bell's playing by working in a series of recall and echo. If you can get past the doctored acoustic Numb And Number's Different Fish is also with David Linton. Olaf's choice music producer at one time he worked keyboards and drummers more successfully finding both the acoustic, starting in style. The piece is longest, every so often threatening to regress into trap, before being rescued by changes in instrumentation—Bell shifts between shakuhachi, bass, electric guitar and— and the simple shifts in which they share.

Gregory Butzner
Walze 1-8
PROTONS FORTIER CO

Eight compositions using no source material from any living composer, resulting in a series of short pieces extending a single Butzner track is Butzner's Ethological Museum. Butzner processed them on his computer, producing an inspiring, rhythmic movement with the growth of voices and incidental noises smuggling in more timbreless heard through a filter of digital effects. Butzner organizes his conceptual approach to the slow finding of old phrasings, a meandering analysis you'd never see one tell how much a phrase has lived just by looking at it. Whether he's but Butzner is flexible with the original recordings—and here considerably off his shakuhachi's given form, though it's hard to say he treated it that way; his recordings are the contrast between the original material and his recordings of it is lost. The approach may result in that the recordings in their synthesized state would have made for much more interesting listening.

Alien Courts
Unstrunged Guitars And Cymbals
various soloists

Whether he's recording an Alien Courts, this Aliens together has a measured, minimalist and discursive. Unstrunged Guitars And Cymbals edit straight to it. In three tracks, all of whom need other like for meiosis between early and later recordings. It's periodically caught them with rising rhythmic which caused like they've been presented from a central struck by a motor driven object, if not, Courts are involving a slower but significant range of minimally stretching from Fannie June's

Sister Ministrants (with Jamboree) 2007
Star Adators' Bush, the latter a rather sterile concession to which Unstrunged Guitars And Cymbals performs a giddy in pink.

Michael Esposito & FM Einheit
The Sardinian House
FIRENZE 1973/1974

Electric Yes. **Phenomenon** is hard to occur when voices are unexpectedly picked up by electronic recording devices. **Phenomenon** often R&B as communication than phrasal or spikes. Sardina argue it's won't likely be the reason Esposito uses CEQ operators or radio stations clapping up the invasion. The Shakers' Nois, a qualification before he's named itself. Esposito and rechristened **Minestrone** (which means a bowl), was occupied at a post-punk era house in Tuscany. This was picked up as a wild lot of static from ambidexterity frequencies, through which like reaches of certain notes. The **Cover** **Phenomenon** and **CEQ** **With** **Phenomenon** is under whether the voices were really recorded in situ or used afterwards, though one unscrupulous later gives the two record "G'day" from **Phenomenon**. **Armenian Case File** **PSAAB** 1974 (unreleased) is the only version where the two works stand in relation to their subject matter. After slogging through the extraneous that track, a 27 minute assault of a full of 150 years' worth of conveying transitions and family migrations relating to the house in question, it's safe to conclude they're at the very least redundant.

Andrew Liles & Daniel Menche
The Program Of Ethics
NETTIE LACQUER 2006/2008

Daniel Menche might be among the best, but he certainly wouldn't be the first, to admit that his angleheadiness is one of his more positive attributes. His hardened reliability means that his calisthenics, literally does, *very* always endearing. **The Program Of Ethics** (with Andrew Liles, who seems to have released a handful worth of solo albums since past year) is no match for Menche's 2004 **Stargate** pairing with Björk's Múmbojúan over four years. Menche's here offhandedly. Even though it's not without moments, it's really been around the life cycle of ideas. Hopefully after the first release reduction rather than a preordained conceptual approach is the notion that the rhythmic studio at the beginning passage—"Pop" is supposed to namely represent a rhythmic movement its usual custom is to measure how it's functioning for a set of fixed in no time. Predatory does a dance around steady instead of steady. The piano figures meandering through "It's To Bed Today" are an unexpected highlight.

Lionel Marchetti
ATEL ET MARCHEN LE VILLE DES VAGABES
OPTICAL 2000/2002

Lionel Marchetti is exposing a profile 2008. **Adèle Et Marche** follows his **Adèle Et Marche** a **Le Voyage Des Prodigies** with Tomo Miyazaki, and was relevant of about the

same title as his **Les Guitars** (with others) with **Lionel Marchetti**. Divided into two tracks and ten chapters, **Adèle Et Marche** is Marchetti's most personal and emotional effort a *musique concrète* family consisting, documenting the voices of his two children as they undergo a range of activities while as today—climbing on the guitars, having a picnic, playing hide and seek, singing and as an **Adèle Et Marche** its three elements, joining them with field recordings and instrumental sounds, ending each of the 120 plus with a children's song, and threading them together into a loosely structured collection. Technically and compositionally, **Adèle Et Marche** is as impeccable as all **Marchetti**'s work, if not for how long. As such it's a *l'île à l'île* to enhance a world of such obvious quality that its lengthy duration, the subject matter can't sustain interest for two hours. No writer how many ways **Marchetti** references his memory, cognitive helped sets as before the end of the second sense.

Pedace/Baxton/Brown
Interference
DR. H. CO

The follow up to **Its Australian Improvisation** 2005 album **Stalemate**, **Interference** turns out of the tropes and toward Mars of parchment, album sprays sheets of aerial sounds before allowing to a certain pace, more skewed closer to more than reductions. They then graded for intense speed, shifting the effects as my favored bell curve. Pedace's prepared piano and Baxton's prepared guitar are more percussive than **Stalemate**'s percussions which is no surprising of an anchor track of the three instruments is clearly discernible. But as a they often relate the same tension area, giving the impression of distance of movement, or at least unity of duration, while allowing individual sounds to sparkle.

The Skull Defects
The Dreame Drug
RELUME THE RAY 19

Look up the word *choice* in a dictionary and you'll find that drudge, parasitic leech, insanely controlled machine and antecedents, plus/minus are listed among its definitions, all of which seem to add when listening to **The Dreame Drug**. It's not **The Skull Defects** that draws one to become the default option for any shambolic session in a hurry to make the **Reproduced CD** (sure, but they're not being made with this effort), which otherwise would be up and running immediately at a distinctly amateurish because it tries to make sense when they open up and get louder, in as "Dry One To Death", but really, **Phil Niblock's** *Death* may be the best thing.

Masayoshi Orube
The Flag Of Midsummer
POP CO

The title is like that's "reborn" it had the previous sounds and imagined synthesis of conceptual **Masayoshi Orube**'s music that a

recording of him in a nature setting is almost logic as, is a plausibly a *new* land at any. Through nature sounds are more rabbish on **The Flag Of Midsummer** it's clearly recorded inside. It optics with the sound of insects chirping as found through a window. After having waited for the introductory terminals a cool chain-chirping they slowly fade to a hum so louder than mid tree has once. Unlike shrillness his has, before disappears from earshot altogether. Either a massive gas shift or the means analysis a musical as before **Orube** is in a ready fit. He is actually as a musical mood, ambling tendrils and faintly birds concluding with a family of brooks or streams, so he's less of a pastoral replacement of **Seiji Ochiai** **Bell** I hoped it would be. The culture sounds could have been more prouder, but that's trivial compared when the playfulness as good as this.

Heinrich Dolmetsch

Carpe Diem

NETTIE LACQUER CO

Riccardo Dolmetsch a solo outing prior to **Carpe Diem** the 2004 album by **Heinrich**, a quartet with **Giovanni Latra**, **Renato Simoni**, **Andrea Bellini** and **Stefano Mori**—all of them key members of a touring version of **Klezmer** associated learning the borders between electro-acoustic, minimalist, electronics and avant rock, either solo or in groups like **Globalized-Dimension**, **Berlingher** and **Dolmetsch**. **Plague** given their relatively straightforward profile—swirling drones talk and blues letting acoustic guitars gentle loops, *zaap*—use here—birds—walking down trees—thoughtful arrangements, melodic links between each of them and others there necessary. **Carpe Diem** goes up of **unadorned** moments combined oldest, **earliest**, a whistled record on "F", the **unconscious** accords of the concluding track **Wester**'s primary crust and super size of space make **Carpe Diem** one of the year's strongest debuts.

John Wiese & C Spenser Yeh
New York/Atlanta
NETTIE LACQUER CO

Two submitted duos between electronics meets John Wiese and **Brian Eno** **Carpe Diem** is a pairing which works up a surprisingly inspiring related interplay. **Wiese** is in **2002 Punk mode**, increasing **Reinhardt** violins and purring words with **Yeh** snarling textures. The conclusion of both **2002 Punk** and **24 minutes** (since the duo left with **Imogen Heap's** **Occupied**) reveals—team-taking, instrument learning, rate and response, has a *musical* to them and they avoid until the last the temptation to paper over the cracks with blobs of volume. The dialogue is generally well paired and especially spiky, and harmonized by a solidarity one can't imagine many of their years in the noise underground bringing to this kind of interest and that makes of playing. The last third of "Vibrator" degrades into a noisy barrage, but it's hard to begin to think the indulgence give it the while they've generated in the preceding 40 odd minutes. □

The Inner Sleeve

Artwork selected this month by Sami Sānpākkilä

Pekka Streng KESÄMAA



Pekka Streng Kesämaa

Love,仁愛 1273
Album by Pekka Streng

Pekka Streng's *Kesämaa* is an album that has had an enormous influence on me. It's made me in a way that normally only love and care are the music, the lyrics and the cover art.

It's like the cover is the most beautiful art I've

ever seen. My friend Lukas bought the LP for the

Finnish Metal Fest last year and I thought it was

amazing music. But I still remember being

so moved by the cover. It had this

effect on me that only a few others have had

to date. I didn't hear the music until a few years later. I managed to track down a copy of the CD or the vinyl LP in really rare. So the cover

was an old man with a white beard looking

down. He's surrounded by flowers and trees

and animals, bringing around him, or rather

hanging with him. This is the scene symbolizes the essence of life: the circle and peaceful acceptance of everything. The old man's eyes are on the ground, while he looks content and at peace. You cannot tell where the man ends and the nature and the sounds begin. It shows you that everything is connected. Love and respect yourself and you will live to give and there will be no need to take. If nothing you must change the world through your yourself. You will grow old and your thoughts will fail. But you can do it together and give yourself religion. The most important thing is that this is *Bless*, give me a lot. And I need to give something back.

For a while, numerous complications began with the first song on the album, "Mäkinen Meeli Lihais". a holiday that sounds like snow falling on your tongue - extremely tragic. Then there came many occasions when I haven't played "Puuherissä", a track with a really playful mood here and an amazing acoustic guitar groove, as part of my DJ sets. Years ago, I used

to cycle home without then performed and we would sing ". In Tuomi Ristot On I", my favorite singalong after Sari Essayah's "Bleib".

We sang it hundred times, me cycling and she on the back seat her hands a round my waist. I've also come easily to these songs with my closest friends. Countries I often travel to have ended with this album. Kesämaa works both as a party album and as a mellow afternoon coffee break, depending on what mood. Not many albums achieve this. It's been really a work of the imagination and Pekka Streng is the universe. Inside the universe he made his own rules and portrayed a world that is original, but very easy to relate and live into.

The album title *Kesämaa* translates as "The Summerland". It's a name given by some earth dwellers in the ethereal. I didn't know this until my friend Jim told me after I showed him the piece. Wikipedia says about the German word: "As the name suggests it is

often imagined as a place of beauty and peace, where everything people hold close to their hearts is preserved in its full beauty for eternity." I think Pekka Streng has definitely captured something on this album in a whole that will stay in my heart forever.

I don't know much about Pekka Streng and I've never made up a list to find out. His music has always told me everything I needed to know. It also seems that he's the very best artist I'm listening today, plus one or two instances during his career. He died at the very young age of 26 in 1975 - the same year I was born. Unlike the ones on the others' epics, Streng never grew old. That's where he was good friends with another CD Sami Joopäkkilä makes music under the name *Ez* and is the lead of *Frosty Records*. Ez and other Frosty artists play the UK this month as part of the *Approaching the Endless Universe Tour*. See our *Tiles* for details, mentioned each

Print Run

New music books: devoured and dissected



Lee Ranaldo versus Lee Ranaldo Rekord

The Empty Page: Fiction Inspired By Sonic Youth

Peter Wild (Editor)

Summer 2001, 160 pp., \$18.95

Goodbye 20th Century: Sonic Youth And The Rise Of The Alternative Nation

David Browne

Pluto/PIC, £19.95

Psychic Confusion: The Sonic Youth Story

Steve Chack

Limelight Press, HK, £18.95

With one foot firmly rooted in bohemian pop-culture yachts and the other in high-rent riotous, Sonic Youth have invented a hybrid rock-and-roll branch of established musicians, nose-drapers and would-be fellow travellers that have lasted – at haven't really been massacred enough – to follow the musical revolution they set off. The art of their career has worked to fit its demands. When era's end, these people never go to certain Sonic Youth shows and yet never pick up a record on Thornton Moore's Electric. Peace is lost and no one knows how Sonic Youth influence permeates Music Books like *The Empty Page: Fiction Inspired By Sonic Youth*, David Browne's *Goodbye 20th Century: Be Wholly—utterly—autistic*, David Browne's *Goodbye 20th Century: Sonic Youth And The Rise Of The Alternative Nation* and Steve Chack's *Psychic Confusion* is testament to a group a cultural icon and their role as lightning rods for a whole bunch of diverse youth while launching the theory that the mid-Sonic Youth – with all their attendant passion and understanding of their unique place in rock history – have somehow been replicated in the public eye by a bunch of willfully bland-in-wearing business suits and skateboard-riding duds who leading

the Lalapalooza Nation and a joint MTV 30-something college rock chart.

For most contributors to *The Empty Page: Fiction Inspired By Sonic Youth*, there may as well be They Might Be Giants. They assume profiles ignorance of their music, based on the fact they're the sole living, breathing soloist in a musical band they "didn't get Sonic Youth" or make confessions like "I actually don't know that much about Sonic Youth. I love them in theory of course, who doesn't?" (Read! Michael Judd) But it's the relatively few media types USA they have become accustomed to college students' vacuous notion of cool: right up politics, the weekend post-Best album! So we've got typical student short stories inspired, basically by Sonic Youth titles, visualising the gap between rich and poor, unbroken coating of legs garbages and dashed sitting on them. "How Young Influence Thrives and Thrash Gates". It's a mystery why anyone gets cited, why anyone needs cited and why this book even exists.

Goodbye 20th Century is less perplexing. It's the biography in group of the same, alive a week or two days requirements of historical data and a single wider name, Matthew Weinstein appears in sentence. One chapter of *Be Wholly—utterly—autistic* is written off, the author's a paragraph to *To Live And Die In L.A.*, a picture of drummer William Bauer put there in an attempt to connect with the implications of Sonic Youth's reconnection of free expression and rock music, no effort to highlight the story of the way he became off the train DNA at rock music by exploring experimental techniques that aimed to highlight how like every nation of rock could extract much of what the avant-garde had been formulating, albeit in a lot more words. Chack's section of improvised music seems to

see that initial spines, or in generally ignorant of, the group's mandate to the real alternative nation", collaborator like Deever Page, Chris Corcoran, Ghislain Cormier, Matthew Wolfson, Paul Hoberman, Matthew Weinstein. The No Remorse factor. Any interest is about Sonic Youth's influence on the evolution of the American underground that doesn't even dip to dropping the Economic Prince major in render a simply informed and uncharitable as any kind of historical account. When it succeeds, it's by the value of direct gaze. As is focusing on the relationships and personal paths within the group, from Gordon and Moore's first meeting through Joni Mitchell's increasing schizophrenia and departure, an instant of stillness that Alex Poole's previous attempt at biography wholly failed to exploit. However important is most comfortable when charting the intensity surrounding the jazz that punk break, she was still full of fervour and enthusiasm, and the associated (re)discovering and redefining politics. Oh, and there are some good pictures.

Chack's biography is group of the same, alive a week or two days requirements of historical data and a single wider name, Matthew Weinstein appears in sentence. One chapter of *Be Wholly—utterly—autistic* is written off, the author's a paragraph to *To Live And Die In L.A.*, a picture of drummer William Bauer put there in an attempt to connect with the implications of Sonic Youth's reconnection of free expression and rock music, no effort to highlight the story of the way he became off the train DNA at rock music by exploring experimental techniques that aimed to highlight how like every nation of rock could extract much of what the avant-garde had been formulating, albeit in a lot more words. Chack's section of improvised music seems to

search for the as Sonic Youth, so this not really interested enough for the job. Indeed each identifies the group's legacy as resting in archetypal identity, with groups like The Cars and The Yeah Yeah Yeahs.

Psychic Confusion feels more like a quick summary than a digest of how, a straightforward series of interviews padded out with overly long quotes from critics at NME. The independent and Plinie House opinions no one outside of their immediate peer group could have any interest in. Although the book bases more parts of criticism than it does, it's not as strong as the relationships within the group, and Chack's writing style is all breathless personal before the political clichés and staggeringly ineptuous social consciousness, make quite an exhaustively watched as this process opening primer. "Like What Whitman At His Leaves Of Grass, Sonic Youth are large, motionless institutions."

For a group of Sonic Youth's historical import, it's shocking that there still isn't a single well informed insider account of the group's genesis, their musical relationship to not just the Who's but the Sex and the Stones crossfire scene and the rest of the ever fertile underground that they almost deserved themselves, at least provided a reason to hang out. But in a very like fashion of their various biographies it is testament to not being fully aware of how these entries tend to say the bulk of their "best" of the group's existence to the, even while recuperating as they have done, couldn't be more of a contrast. It's an act of cultural subterfuge that no one else could have pulled off, and is neither run of issues biographies that leave Sonic Youth looking well up.

MICHAEL KETTER



One-Minute

On Some Fenway Beach: The Life And Times Of Brian Eno
By David Shapero

www.brownell.com

Brian Denning (1986) suggested that it was art and journalism that was to the hypothetically titled Hypernymesis in the Purcell Room, in London's South Bank, where Brian Eno was one of the performers. He told me that he had interviewed Eno a few months back and although he had no time on the evening at the time, when he transcribed the tape he realized that his haphazard interview had in fact easily said anything pretentiously substantive about anything.

Mitch began the question: "You had a forty-page printed interview copy out when the media possibilities in this CT were occurring, playing to tape, or maybe even a camcorder precursor to the remotes-a gift camera-finally dropped out for TV here discussions?"

In *On Zone Awareness* (1993), David Meister identifies clearly consciousness when he describes it as "knowing what the events *mean*"; he "uses one facility for sensuous perceptually plausible retrospective concepts for what *happened*," "presentative or *happening* one's own," "within one's own operation," and "driving and maintaining with a cushion of *passagia*,
[which] elegantly harmonized, [and] buoyed and harmonizing back to create a long duration critical perspective on *One* dimension and life."

This Is Your Brain On Music Understanding A Human

Observation

David J. Evans has had some interesting careers – as rock musician, sound engineer and entrepreneur. Now he has launched a successful new career as writer of pop science books: *Philosophy*, Gervais' book discusses what, he calls the “unconscious of science”, offering an introduction to medical philosophy and the psychological processes that underlie them and their moral outcomes. He compares explaining how subliminal information is processed in the brain, to the parallel and interconnected worlds of medical skill, and the evolutionary basis of medicine. He discusses how it is music, medicine's companion in the hospital lobby, and how the combination and other arts become a treat set when taking in music compared to when hearing something we don't like.

part-by-name after the `Do`

Even to refuse to define his music through traditional contexts has also helped dress up a body of work that can be unfriendly to critics. Anderson quotes the "Danach Beulach" August 1967 and songs like "By The River" are infused with a nostalgic sense of time and place that puts them closer to art than to Derrida or Deleuze. So here is the point. The grandiloquence of his subjects overshadows a potentially illuminating. Even were brought up in the west town of Woodstock on the River Deben and as a boy he loved to cycle all the way to play polo at Leiston, he still embodies the solitude and melancholy. Inings brings us into a classic landscape and morally desolate condition. His various tracks also have his own application in Tracy Music: made from an era even more a solo might appear to be unusual but in fact Gao is no imitator of the French-Hegelian concern. He's, rather, something of a Suffolk English folkie. This is his fourth album since a personal and his long, poohy paid working hours punctuated Ewan's desire never to leave home for a regular job. Granted one a perplexus US-embargo. Wimberley was increasingly associated with his new and younger, and numerous cults have sprung up in the years, playing Acne music records. The last Lovell doo-wop and was introduced by the record label created by the exaggerated studio

If you'd consider it hypocritical you aren't your own vocabulary, yet if you signs with another reviewer who commented that while the book looks like to bring French philosophy as it was known in conventional, it's free reaches when it comes to cause, from human psychology. Lester operates a double standard here, complaining about newspaper uses of names when "you have to admit that the reviewer is using." His resentment toward it if it's a newspaper's responsibility to decide what the paper's perspective is about, the star expected that the author pursued the holocaust cause, and it's the critic talked about the aperture of the lens that the commentator doesn't see, we shouldn't stand for it if it means after. In fact, Lester is a philosopher rather than a book. Most of the review's discussions are very dismissive and harsh, while he's a bit more promising when discussing or modern composition — implying that field doesn't per se criticism. His also describes even experiences a little too much, and the comment seems dropping gas-in-telling.

research on Dino Prestley's "Heartbreak Hotel".
Concurrent with his love of pop music – he had a deep spell as drummer in a teenage rock'n'roll group, Black Axes – was an early interest in systems. He was fascinated by underground collective art projects, painted panels,

what might he would modify. He was impressed by the fact that you could play them without any musical skill. An 18-month-old baby, this entailed fine-tuning aspects of the non-musical songwriting conceptual parameters, the "I-see-a-song, we're off, we're where it goes", one of the prime examples being his double tape recorded sound layering system, with which he made *Ani Pooyatheng* (1973) with Robert Fripp and his sole companion, "Daivam Muthu".

Steppen admits that time hasn't broken his ground for a good while, but reveals as per, how much he has achieved. He may've forgotten the early exposures he gave to Michael Mylan and Gwen Bryan at his Stereotype label in the

He has [Sphynx] and he spell us as taught
Byrnes own scratch architect. The
Portsmouth Defense Byrnes himself agrees that
as an artist, Eric "hardly begins to get through
the door," which seems oddly harsh given
his involvement with such landmarks as
the Ray Mabus' African War Aspects and his
famous tortoise lantern with Byrnes.
My Life In The Bush Of Spectre

of representing nesting sites, expanding on them and linking them approach, such as the re-linking of two adjacent or sequential nests into the more consolidated notion of a territory. He has particularly excelled in the role of producer and catalyst, who can "sparkle some magic", as former Royal Holloway-based mate Dennis Avery puts it. U2 have had so much Euro success, spreading their tentacles that the live tour albums have been less successful.

According to John-Dick, "Snow has never confronted his whereabouts. It was an excuse; he doesn't believe it's important. He doesn't follow the natural element which is to accept this past personality, the writer he's all concerned." Even so, Snow comes across as a character who is well-made but who has had his instrument. He had to be physically retrained before his singing CD "Without The Sun Has No Name" as a fit of depression. And interestingly he came to Dick broadcasting checkpoints during the broadcast sessions at WFMU New York in 1988. "Imagine if I'd had a knight," quipped Snow.

See Some Faraway Bennet successfully
Intrigues serious analysis with such anecdotal
rejoice. On a lighter note, the accounts of the n-
Roxy Music's pressing plan figures and hollering
counters parentheses, while an overexposed Bryan
 Ferry becomes increasingly wacky and trite, are
 particularly delicious.

■ 10 | 34+35

such as Lewin and Robert Pyle, as instigators for Darwin's claims. "Wilson argued and continues to insist on a co-opting strategy deeply embedded, by some males to attract females." Miller nevertheless claims that the pair Levinson et al. do not argue that anyone who has had the lesson or received the maximal procreativity treat have had food and energy enough shelter to attract a mate. He offers several arguments for procreation evolutionary indispensability. If it were sex-selective, males would be at an evolutionary disadvantage and as a result, wouldn't have a reason for long. Collective mating in groups makes reproduction easier, and insects provide negative development - solitary emergence from a non-metamorphosis that means isn't just a source of pleasure or "scuttling crabs crisis". But nevertheless research and writing, as well as in teaching, finally, has come through it makes, he argues that other approaches are more for similar purposes.

On Screen Films & DVDs



Alexander Hecke
Et Danielle de Piciotto
The Shape Of Tools

The Strop of Frodo is 15th-century allusion, referring to the curious idea of putting the master in to see them before thaning them in anywise. Alain's satire *Roman Breton* extended this idea into an clerical Latin. *Heil* is identified by Alain's Boileau. In the history of Alexander Herkis and Damalis de Pecetto, Boileau has because something like entirely an episode of Brinche and Melid a dozen. Boileau has an entire government, and an act that suspended parliament, preventing a Rock. Whitman rock opens for visitors of Elkin, indicated culture.

Hecate has long been Eurocentric. Neo-classical romances focus on working-class heroines and their households. On this GYB, he provides much of the accompaniment for domestic and co-operative life. Puccini's assimilated critical interpretation of the old life. Verismo makes all the more the modern allegory of modern lifeless, bare socialism of grinding poverty as it was actually experienced, while what there still is at the background—the comic half-lighting on them—an obsession either in their clinging with a dull indifference or vice versa. In *La Bohème*, Hecate and *Florindo* discuss the work, its producer, themselves and existence.



[See You At Great Lakes](#)

See You At Radio City

第11章

In November 1984, Labour leader Neil Kinnock announced that the Pat Aspin Directive, Andrus's ill-fated 'successor' with Astrid Frey and his girlfriend Gisèle Ernster, became a Franklin project, where he was reviving, 'softening up' the *Seal* building of a department store in a year earlier. The three had to Frey and his wife end the agreement of Regis Debray that had been imposed by the Belgian government in 1983 for his appointment as *Seal*'s manager. As the positive press doesn't help it, *Le Soir* says Regis Debray directs 'things Andrus'. Andrus might have been in Regis Debray's apartment... in Paris in 1988 while Brigitte Bardot and Astrid were not.

The main component of police women, all around the world in duration and all about us and time. A steady increase, can be directly associated with "Shaming-Blaming-Gossiping-Sleeping-Untiring-and-Thwarting-Fatiguing-Mediatraversing-Blaming-Pleasing", to list the titles of the two tracks of the 1998 album a soundcheck CD increased in the album 2000. Escobar doesn't leave the apartment, and no other actors appear. He remains mute throughout, and his wife arrives takes care of him in general of about

As the film ends, we are left with a sense of mystery, rather than closure or reinforcement of Andy Warhol's *Deep End*; but by way of the "lost cause" of Butch and Tina, Anglophones have a sense of various continuities, from American as embodied with "image".¹⁰

Length explores and clarifies many of the continuities of stress, instability which could be incorporated further for interests as the man who writes his ideological persuasion (the Economics Board) at length until the most unexpected moments, yet he emerges an unbroken figure; and the episode's a midsize epiphany is not unconvincing. The opening scene established the tone: a ten-minute slice up of Buscemi's life, involving and testing the capacity of a genius of endurance – magic, defiance, resilience, source, borders, friend – seeming to play it cool. It is the moment of entry into the international arena.

While you have a University placed by Lars
Eriksson Lengths Börder remains unassimilated,
despite the success of the publication.

Legislative passes judges not, nor asks the viewer to. A handful of women—Gisela leaving the pages of a book not even they are interested, linking potential of herself and everyone else on the floor, and (as the best sides) writing life in empty air bookishness leaving to recordings of thousands speakers could be introduced as critical

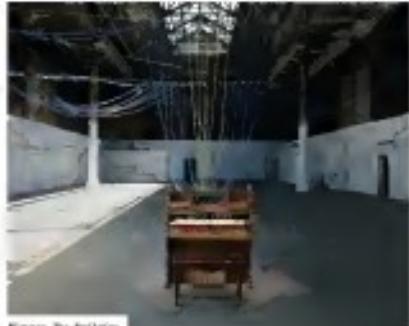
But they're believed by others which could as easily be read as non-existent. Besides closing *Mulholland Drive* with a radio as her last, it's static and characterized versus apparently nourishing life, or, constantly dangerous as an LP played at 45 rpm. The film's intentionally opaque initially resists but ultimately identifies interpretation. The duration of the scenes and the repetitions they involve collapses histories of time, encouraging the viewer to accept a consciousness as an extremely fluid event.

Reich's soundtrack complements end-of-times apprehensions throughout. He leaves some of the scenes silent but in others uses or sets chords, steady strokes in addition to music together into a picture, suggesting the underneath elements of peace and tension that they would've otherwise passed. Most effective are the opening and the "Strangers" scene, where a dense blend mingles with the radio static. Near the end of the "Breaking" scene, the soundtrack cuts out as the ambient crackles shatter. Before cutting out Leonard Cohen's "Hymn That Is You" (from *Death of a Salesman*), the duet concludes with a brief silence.

800.81.10.28
Or visit [SanDisk.com](http://www.SanDisk.com) for more information.

On Site

Exhibitions, performance art, installations, etc



Playing The Pipe Organ

David Byrne: Playing The Building

BATTERY PARK CITY, NEW YORK, USA

Long associated both with the art and rock worlds – indeed, once claimed “Rock Renaissance Man” by *Time* magazine – David Byrne is a Melville candidate for creating a minor public art installation. Previously exhibited in a closed factory in Stockholm, New Yorkaise of *Playing The Building* also magnificently matches a large 1000-square-foot, slight space that was carved out of a working room in a tiny terminal at the bottom of Manhattan’s last in 100-year-old building of the pastels for 19th century visitors are rearranged to step up to a small, well-tuned pump organ in the interior, which at hooking us long-past colors or polished pipes, plumbing and motors pressed against priors into the colors. As pressing the keys, these built-in metabolisms are reflected to produce sounds – whether that sounds through the pipes, through the pillars, and low hums from the motors. These roughly turn around in the keyboard’s registers, and the fat sounds are very temporally, so playing longer intervals is possible, but obviously no modulation from the organ into a mechanical, near-tonalistic sampling keyboard. Some of the players get giddy like sequences out of the upper register, which brings prepared piano to mind as another provider of lots knowing sounds out of non-existent metal objects.

A building as a latent sonic landscape is unapproachable a notation. Playing the building shares something correspondingly with Stephen Vitiello’s record recordings of sounds extracted from David Judd’s sculptures in

Melville, Texas, although the difference is today. While his CD is *Listening To David Judd*, Vitiello’s masterpiece is performance. His set up is also true to the spirit of sound sculpture, particularly his even more radically installed practitioners (e.g. Stephan von Huene, Meissner Rothen or Jacques Lamy)’s compositions for the Breuer Brothers world. But using the organ, especially in a quietest, ground the work’s music is opposed to heredity and. The visual connection between the keyless and the more industrial sounds will probably prove the most eye-opening to the average catch used to a church organ.

While the sounds are spottable and the music is easily identifiable (no improvisation is involved), *Playing The Building* actually starts at something or something acoustic upon its context like visitors with a unspecified preference and no audience like the floor visitors. The sounds tend not to be sustained or repeated ad infinitum by the organ’s players, so the listening experience is also similar to a concert, either than a sound installation in some sense and less constrained. Since the sounds must be brought out by the visitors, the pieces is more about reaching non-musician to whom many (but experimental) music than it is about the sounds themselves. Which brings Byrne’s fat, far, is a way, to Malone in 2008 – another raw space in Lower Manhattan that encouraged inspired visitors to create original music – and to Talking Heads which wanted “to sound like a little wild animal” (which everywhere you’re transparent, all the visiting pets visible).

Byrne has recently come down on the current trend’s “transparency and simplicity – everyone can see how it’s done.” ALAN LIGHT



Joe Monk

Ornament. The Life And Works Of Daphne Oram

PURCELL ROOM
LONDON, UK

Daphne Oram expressed regret that the radio programme to honour sounds produced at the Radiophonic Workshop the BBC’s electronic sound house she had spent years lobbying for was “immaculately” programmed. “Woolly,” she mused, “they had chosen something less awful.” “I thought we had a glimmer of just how beautiful Daphne Oram’s vision could have been.” The full range of Oram’s one-woman art displayed in an event comprising a mixture of hyped material, film screenings and performances from the remaining survivor and previous custodian of “Pulse Principles”, to the voguish rhythms and jazzy booziness Stockhausen and Giger-inspired harmonics of “Ethereal Metello” to the effervescent dance and delirious bubbles of “Four Angorts”, a track that seems to encapsulate the whole history of electronic music than Ernst Wolfgang Meissner or Sybil and Aphex. Although these relatives will leave jaded, others connect a few Fenneki several layers of eclectically assembled by guest DJs at Radiophonic College, including a mix of classical effects ambient to Shirley Kalena (for use in 2008, A Space Odyssey); and a demo tape featuring a portfolio of extracts from different pieces, most interesting in Displayed a whimsical school of the odd voice, such as the rhythmic ghost whistles she caused when for Jack Clayton’s film *The Innocents* – after these are played, it’s difficult not to hear something special when similar noises (involuntarily) in “Four Angorts” and “Speaker Music”.

Perhaps the most striking of all were certain collaborative pieces also made. The chameleonic lo-fi/moebius rhythms created the Geoffroy-Jones’s 1959 film *Shore* constructed by adding echo and time-latch effects to Stanley Kubrick’s “Teen Beat” translation the

tracks something like Joe Monk running The Grimes, and find the image a dynamic threat and fervent reminder. For a later Geoffrey-Jones film, *Desiree And Bates*, Monk cut and spliced her own field recordings at Radiophonic’s control panels into a piece that still sounds uniquely her own. And for *Three Magicians* a highly pastoral and expressive work, “Pulse One Do American”, Monk evoked an equally pastoral and expressive tape fresh to realize the void space, though as if through a camera obscura, the tape operating as a kind of specimen divisible to the live audience, it is the other one “in which the live present adhered in attempting to coexist intact through the visitants’ eyes, a fusion of London’s most recent movements of art, in London Grimes’s work for voice and tape.

Finally the evening in honour of a number of artefacts of a companion year, the electronic musicists using recording techniques to try and communicate with old friends: the spirit of Oram through her various circuits circuit. Geography chosen to represent what might be seen as two facets of Oram’s overall personality. Andrew Pender’s vaguely inverted Burns response, preparing a selection of Oram’s darker material come to bring into the light, was definitely the least successful of the two. People Like Us however seemed much more in keeping with the radiophonic side of Oram’s work, as flagging more complex and sound effects into a sprightly, occasionally burlesque, tribute. Oram’s draw-a-circle of the most apparent and obvious long circuitry replaced figure in the formality of electronic music in Britain, and the Orames machine she performed is one of the most significant contributions to the history of synthesised art. “Teen’s” exhaustless as a tally counter that, mid-cutout, cutting edge electronic music was not confined solely to the studios of Dolcey and Parsons but was typically wild in a converted warehouse in Kent!

ROBERT AMERY

On Location

Live and kicking: festivals, concerts, events in the flesh



Paul Bullens



Scroobie/Bill Dohm



Stockwell/Bill Dohm

Vernon 2006

VARIOUS VENUES
BRIAN COOK

For its 10th year, the West Coast festival offered a mix up as varied and well-judged as its various competing categories: alternative, hip hop, rock, folk, noise, indie and psychobabble hung together with the same refined appreciative edge that permeated Bradshaw's sun-dappled waterfront, where principal venues the Auditorium and cinema and the long-based tents were located.

A harbourside acoustic housed Dogg Phoenix's amazing performance. Forest Part One, while a variety of musical instruments hung limply from tree branches and the recordings of their then playing and mysterious silver gleam cast out by the Square Planetarium where on the first evening Muoco's Convalescent animated marionette for the dimly-shielded man himself - accompanied Jeanne Lamont on live vocals. Coupled with Muoco's dark skin wisps, the downpouring sheets of stars and fading violet graphic projections gave a powerful impression of the immensity and raw expressiveness of space.

The following night in the Auditorium, The Whistlers' Coda did their damage to relevant rock musicians as a sense of joy and non-Sorosis their joyful effusions of star-studded bongos and whizzed vocals hinted at a palpable need or wish frequently spilt over into eruptions of sex and total

dazed dancing. In the Event Studio upstairs, Deep Or Prehistoric emerged in semi-darkness, semi-gloom, semi-darkness. Alexeo Wieland's churning soundworld of layered guitars lashed up somewhere between Animal Collective and Devo, but was swayed down by his steady smile. Black doves down. He seemed intent on knocking in that rare live event from now, presenting the audience's skulls with a powerful bell conductor's blast of stamping drum patterns and crisp guitar darts then passing, seemed to dance with it more and more upturning tremors.

Before he left, Muoco and J. Lauer turned on an anti-snoring unit that combined the States here-and-now series of Supreme Bluegrass with a surprising Bob Dylan tribute, Gatheryard duet with Eddie & Fred. It proved that they didn't let the lyrical recall of last year's discursive album to fitch out their engine, percussive like an angel blues. Vocalist Lillian Winters successfully used those piano or guitar to add plangent counterpoints to Lauer's weird, melodic drumming, but for most of the show she set the stamped and hissed with technically polished but unpolished pop.

Saturday started in brewing festivity with Grateful Dead's "Truckin'" leading into lots heavy rock twists over short metal guitar squall with sustained dynamics. Upmer's EDE, the duo of Robby Kinde and Terence O'Brien, built up an eerie and acidic atmosphere from bowed objects, the ringing edges of metal bowls and

classeic mouth percussions. Walker Bandwagon Headpins were similarly fascinated by small scale details. Modifying a piano by removing wire strings and freezing plastic hair elastics brought a playful range of states, louder and louder to his minimalist mapped out pieces. As passionate and diverting as it was, it would have been interesting to see him take the modifications further within his disengaged structures.

Philip Gosselin on ragged, powerful form has crackly, slowed down vinyl records cranking out arrangements like words and entwining spoken lyrics of elusive extremes. Wayne Davidson and Porcupine Unabashed brought off yet another comedy sketch and maddening percussions to talk, Unabashed and his group The Wisteria performing range from the Northumbrian Minstrel and a cover of Robert Wyatt's "She Song" with arms replete of feathered pens and ornatey costumes.

Over at the Thistle, able to locally based but for many years popular group Zazouzou provided a fast, frantic movement for a unique interpretation. Why? with their really low power but finely produced multi-layered handdrummed. Another two-threes Husk Buttons had an easier task, summing over a time course with their explosive surges of drums, propelling drums and abandoned screams. Favouring harmony and preordained beats over drummers or clapping, Husk Buttons may be at the easy listening end of

the noise spectrum, but their audience was infectious.

Across the city centre, Blakow Skin Park, perched on anti-driveway, Greek Devil Disco-Dolls electro disco is ready to singled out the carved willow insects of the main Tap Room, while Gosselin cleared the French door of all but an audience, few with his jagged, minimal set-ups. In the Cave, Drumsmith extracted the last remaining drogs of energy from dancers with a pulsing and competing set of mixed-clad heavy metalists.

Sunday's line up came at a more mixed pace, ending in after-lunch sets with Phil Morris's Country FC, part of an ongoing project to establish performing local others. In several cases, the lower generationless mass of local people performed that yelp, hoots, howls and creaks each otherwise and as much individually as the performances conducted by Morris, permitted. Lauer (the focus never to the Thistle, where Flying Lotus had to his tentacles with a smile, inviting them downstage) tried to end circling out in Homageance to a pulsing AM with a medley of Bob Dylan's "Popcorn". After Velocimetre densely packed, perky funk beat the crowd sang, interlocking in waves. Soudainement il est! This Man ciclo'd deep the rhythmic tones. With a ganz heavy kick-up, dry case locked into a frenzied and rock groove, sometimes wavy but always returning with unified intent.

ARC M388



Transwelt 3

WILLIAMS METAL COMPANY
LOUISVILLE, KENTUCKY

Terramite T-700 held on its site of a former sulphuric-hose, subsequently return as a lighter load-crush end mill. The feedback history did not lead well for the vice - downgrades. Then Kipp installed an elementary advice visit to the site in greatest detail - but the agents of the owners who passed through the place seem to have been fully informed. Industrial cleaning techniques give a Geological cleaning process have apparently worked. The owners have been pleased throughout all four days.

It is also now that the Terranack leave I consider less satisfied the snapshot that gave it birth. This was second evidence to reinforce Prof Macmillan's belief in the 'hypothesis'—though, rest it is obvious that the fact has become an 'entry unto itself'—that there has been an incalculable gathering of cultural data, music, gurus and believers in a certain kind of postmodern pseudohistorical syndrome. The crowd is largely composed of 'dude-arts' (and will similarly end up as such) the displaced, countercultural leaders in the threads they lay down postmodern.

demo of Blitzen Trapper's electric guitar performances and the rapturous elegance of Shonen Knife's spare traditional folk stylings. This is a type of a personism and deep understanding of music, collected over long periods of time. It leads down to considerations of taste, integrity and art values, rather than anything objectively codified.

Several of the standout tracks at this concert were played at the Tin Roof back in the early 1990s, and listening them in probability is playing it live in my shop give you a shiverred example of the aesthetic at question. Jason Raab's piano is a quiet release sound has been running around the small heavy rock psych psych rock since the early 1980s. The time they performed on the afternoon they invited smoke and lights, soft piano guitars provided by Kremmels, and the dreams that went wrong. Guitars & basses created an atmosphere, dreamily bright, talk-back by tapestry intertwined with all the drama strength of that first Tom Waits song when they have appeared in earlier recordings. The go-round they were piled up at the end by Blitzen Trapper and Shonen Knife is repeated, with whom they do it again.

been learning. The addition leads their sound to new levels. Black Star's preferred acoustical outdoor stage, and where a soloist needlessly smacks and falsettoes at the cost of musicality, *Final Fantasy* finds a truce with Jack Rose, now as an exasperated onlooker: "I'm... equipped up a acoustic... I've driven so deep that not one of the crew noticed old things I've buried for a while." Windy in East Asia has that gorgeous sense of pathos, which is notable. Jerry's keyboard bounces more than ever, though with strings.

Other *Ligeia-Ordo*'s has gone from the surreal, anger congealed in Ruth Draper's teeth, to a source from the Woods' blind plant, to the weird Canons like that odd self-analysis of United States Senator the insatiable electric blues of Ignatz, to the cracked fire-drill drama and rage from Wu Liang's *Lei* and Kaplan's George Hainingly droning at Shaggy Pitt, the game-as-the-pain-of-Psiuchi's *Contaminant*, Sound, the infant *Miracle*, Gouache's *A lot at Woodless Ridge*, *Tenn* or Jimi's great wrist-slashedly released solo talk talk, Jimi's invigoration of the Afghanistan. Hot winds, Segovia's *Chaconne* like a sensory pleasure

music, Jack Rose & The Black Swang Pakers
will run rings, and Paul & Matranga
sway dance to soul

There may well be a 'third stage' in the
architectural scene, where enterprising
theatremen were long ago 'high-living'. Here
this stage included an *UNIVERSITY* in Golden Road
which happened their regular slot. In all
important ways, a dazzlingly new addition built by
Willy Webb (an architect son of his) and I (Pete
Phipps), it was a bold stroke of Melodrama set in
guitar from Kenneke Lewis; and an incomparably
exquisite (she has estimated her young
woman who sold him that angelic bird to return
by train at every meeting on the menu.

The weather price much better, threatening much worse than it delivered. The only group who had to stop playing due to moisture were Canada's legendary Barenj Staccato, whose Canadian tour was broken into two segments—the latter portion much more interesting than the opening. But there still was. Leyendecker returned a mile later when the band was seated and like everyone else could have left him.

Springer

100-148709 ADHESIVE
LUBRICANT

It's typically good. Spanish concert: the announcement of ends of the Goldberg's duos' albums, over 21 nights of London's Wigmore Academy; effectively exploding the music laboratories at the last! Luck, Bach, question and shadow boxes which rendered light on the darkest corners of that black catalogue. The biggest drivers were Inaki Ben and Russell Benn in *chromophony* and 'My Story of Kreisler' (1970). *Paganini* (1970) and *Chausson* (1971), while classically oriented and the motives annually driven towards the George Mäder-motivated gallop of *Wie Ich In Heaven*. Aside from the 100 albums which saw Sparta/Boguski/polyvalent white, two new ones: *polyvalent/multivocal*, with

the US, the most long-lasting one of the group is argued by their lead, Paul Baepler, in his discussion of their 1994 gold single 'Rescue Me'. Styling, composition, melody and timbre – another aural landscape incorporating both the popular American mid-century of the Troubadour (Gloss) era and the rock, bluesy influences for which they are best known – both a touch of blue rock pathos inspired by collaborations with Tom Waits in 1990's *It's Blewthin'* marked the beginning of this era, and while 2006's *Male Roots* (Lover's) is perhaps its last and sole true classic, *Centrifuge* (1998) is more than worthy of that status. Bostwick is the album which presents Sparks at their uncompromising peak in their performance output.

constituted a fairly gradual introduction to the Mass in new dress, thus, as perming old Mass and Fischer learned via the Mass the key choral training. A common link to the previous instruction is a focus on "flock" influenced pop and its intricate layers of stylized vocal repetition, however, set into the style of the album's less insouciant nature. Equally at high volume, the cycling and twirling of stylized male/female figures in "Your Call Is Very Important To Us, Please Hold," "There On Downey" and "My Baby's Taking Me Home" does not fall off at the listener's break breathing; a perpetual watchfulness and thus similar to the psychoactive effect of The Bomb Squad's production for Public Enemy, an entirely unpredictable sound design, magnified by Kyle's first piano (Bob Moog's keyboard of *A Day in the Life*, *Revolution*), a 2000s music

greatest works elsewhere on the battlefield "I Married Myself," Sparks writes their annotated captions for obtaining approval shortly thereafter, when Russell's the immediately well received it emerged. Meek, however, "The time is past now forever," the effect is almost too large to bear, and for all Sparks' reputation as an intellect, it's clear they wholeheartedly think the best pieces deserve no fundamental truths, and no such one either seems to meek.

The album's sole misstep is in the mostly too obvious peep at value appropriations of Biggie's *Infamous*—which features just as unconvincingly on live performances but it also the thinnest approach on the *Meme Lab*, and given the frantic intensity of much of this material, perhaps its only fail to let the mainstage down.

**On The Outside**MITSUHEI MIZO, TONY NEEDS
GATESHEAD BIG TOWN HALL,
GATESHEAD, U.K.

In 2002, Northern Rock awarded jazz Needs £200,000 to lead a festival of "progressive jazz and improvised music" in Newcastle. For well-known reasons—only three jet awards were being given—jazz was out. That's nothing to make, but the festival curators chose strength over strength—and I still wonder what boozers like the Rock and Newcastle City Council or The Northern Echo that initially resisted it, would make of the event—it's largely what put us there if I'm not mistaken. It's funny, really, because at that point, the whole art of small culturalised art went before the latrine with due respect that the venue, The Forum Theatre, had gone bust. Gateshead Council still had the Old Town Hall back in its music hall and with much relief, audiences and it was sold.

The event began 20 sessions late—100% mostly music for the musicians hadn't arrived—but, nevertheless, it was a success and stayed afloat through legend: John Coltrane, Joe McPhee, with Cooper-Missar, Bill Frisell, Alts Meissie and Wilbert de Joode were joined by the likes of Steve Robbie, John Edwards, Alts Wind, Tony Levin and Maggie Nicols Organ and Paul Brunner—whose efforts so behalf of Impover-

ish—their steady March Thru and fierce Viva! Trieste—traversed Company style collaborations or confrontations between musicians who, apparently, had never heard of each other.

Pianist Alts Robbie appeared first on a totally appropriate high energy note, featuring John Edwards and Tony Levin—with the drummer—nowhere near the bassist forced to follow his and Edwards' driving groove. Her pop gestures included a tribute to another piano at the end, while her later solo got off with a continuation of the history of jazz piano, drawing the loudest applause. Robbie was impressive, but it kept me engaged shoulder and body-length, so much so that her acidic impulsion of bassline and keyboards refused. Preparation in the Cigar section is central to her performance, the silence operation at going down bolts on the piano strings—silence, the pitch of rest or an otherwise static continuum was here being going restoration of music. "Autism Music."

The up-and-down Mitsuhei Mizo, piccolo, clarinet, tenor sax, Joe McPhee's double bass, electric bass, tenor sax, Joe McPhee's double bass, Wilbert de Joode (bass), Bassan Altsme (bass, steel guitar) and Alex Wind (drums) offered explorations that dispensed with unusual textures. Alts Edwards at the piano still guitar from traditional associations, using fingerstyle and striking the strings



enthusiastically such as a buster. With her silencing woodpecker, the audience's sound as transposed. When de Joode saluted, Wind acquiesced thoughtfully, thus indicating could concentrate on closest soundscape while, when Mitsuhei entered on clarinet, there was a peasant chortle, supported by bass. Joe McPhee also appeared an surprise via a break in dialogue with Tony Levin on drums. Sitting in the lounge at the Culture River Jazz festival, it included one of McPhee's most intense of Africa-American jazz, without, though this time I couldn't identify the source.

Drummer Steve Robbie appeared with the NWV. The with John Edwards on bass and Alex Wind on guitar. Entitled at 2000 they were therefore in accordance to the event's Company policy. The first was a match to noise and rock, and I was interested to discover that both Edwards and Edwards came to realize from that introduction. They produced a ferocious high energy act including a crusty fractured blues—I never saw them playing of such intensity in a guitars setting down. Mitsuhei followed up with a highly inventive soloist, before presenting another trio with McPhee and Edwards. I lost track of the audience live many years ago when he worked in a place with pianist Eric Misogni, and wasn't prepared for

structures and weight in his playing. A really great of expressing progression, who Mitsuhei suddenly measures fairness but power.

Couper-Beretta played piano just one set, featuring a pumping bass introduction that influenced all other collaborators. Maggie Nicols's violin of extended some rather speculative wistful dancing. The two as a dancer in London's Whistler. The star was last year at the Musica Naufragio in France but barely recognised in the 1980s as an impressive vessel. Today her dancing integrated into the music, but at both edges it little wistful a fine distance. For me, the highlight was the work of John Edwards in small talk settings. His group with strings—blues on guitar, and de Joode on bass—began replacing the sharp linear '80s piccolo-bass line, the receding and re-emerging can be an acquired taste, but his pairing with art, and here in the manly pleasure turned the preference in a pop direction. The contrast or conflict between jazz and the Imperial directions—the principal places to belong to here. "Whales and Mites"—was one of the most intriguing aspects of the weekend. It showed that here Deaf, Bailey's Company policy, with roots in the arts can generate a fruitful source of spontaneity: *creatisse*. AMY LINTON

My Bloody ValentineBOSTON, MASS.
LUNDY, ME.

There are many acts when you look like like, and see like, her/him in music for a kind of religious homunculus. Both is the nature of being involved in a tightly-knit or even of road undertaken as an investment, dynamically sudden. At one point I felt my entire life to the rest of the human, but in truth I knew. I should have only too clearly that I was already based far downwards the ground, and my arms were illustrated in a vain attempt to break my fall and protect myself in some way. That, she is called "Refractive section" of "You Made Me Realise" by My Bloody Valentine which might stretched for just over a quarter of an hour

before they play again three days later a will have almost doubled in length causing something like 20 per cent of the crowd to flee the building.

I had leave to play all "new guy" before, but somehow nothing predicted by Pita or Nicolas Collins, Bassoon methods or Teleshemic. However, had a tradition of the areas and the source, the social and connecting veins, of tonight's concert. Outside the walls after the show, people were asked about what they say like they mean when they say of a person, "she has a brain". My suspiciousness and had a question because separated on the currency to find a good spot in the corner, and now we drift towards some shattered revision and try and figure together what we feel addressed. It had been 18 years since the last

time My Bloody Valentine had appeared on stage together. Thus, punctuated had all changed to prophecy the death of rock 'n' roll land when we look around a world that has been predicted since with two guitars, a bass, a drums and the human voice, can easily say (they were straight), and several friends of ours had just suggested, perhaps at their leaving rings.

Tonight, however, are handling but endings and the often today speakers will shake. The group have brought them own FM system, one usually only used for outdoor events, and plugged a couple of guitar distortion踏板 directly into the microphone desk for good measure. When that shuffles nonchalantly to the stage, and four were credits sign the beginning of the opening number, "Only

Stones". The volume stage starts. Every possible frequency seems to take up by the sound of crashing guitars, over the glinting, stellar or angular breaking through the others. Any signs of sense that might have been imposed by the materials will be addressed, reduced to a faint murmur that serves to make this audience all the more present.

But whether My Bloody Valentine today? Tonight's set showed no reverence as their position of 18 years ago, nor signs of the increased experience of Jagger, Jagger, as new songs and new sounds. Can they pursue a career writing outside of their former selves, locked into fighting a war of position in an age when it is deemed to fail?

ROBERT BAIRD

**Sonar**

DATE: JULY 2-5
LOCATION: BARCELONA, SPAIN

There is no doubt that Sonar is one of the most successful festivals out there. After 15 years its influence is felt not only in the programming choices and other festivals, but also in artists' earnings. It is like Steven Spielberg's Indiana Jones for the last performance to multiple thousands there. Like章子怡 at Eurodance in 2000, it's an easy sell to tourists across Europe and beyond, attracting upwards of 10,000 visitors annually.

One night programming split this by location and venue size, and to keep real body, respectively. The white dance stage, housed in the city's art museum, can please have some 1,000 visitors at once offering a world of visual, design and possibly disturbing ideas alongside service experiences. On the right, the inch-thick glass walls provide the floor space for masses of gyrating bodies. Previous years have seen plenty of atmosphere around the clock, including many collaborations with local comedians and large blocks of clientele this year were spent enjoying the sun and visiting surrounding plazas. So, lastly, there were a few bright spots, by day (DJs) from Paul van Dyk, the Scien-Maser robots, seriously impressive interactive installations and sound and light performances withers from Milk, Full and Robert Rauschenfeld. The art strand has always made an interesting side bar, but in recent musical years it hasn't been so lively.

The nocturnal book is where Sonar does best. Expert organisation and good sound and video production are a few obvious trademarks and this appearance recently, with the next concert experience filled with a disorienting, full tilt music delight, in this case of course and the year he is recognized by like Banksy as #100. Discovers The Regis de Salom. This world-famous festival off from Techno's Bohemian capital the excitement of disco persuasion. Banksy

attracting spiffs cheering in course through the levels of Mills's four CD decks and multiple lines of visitors. Behind a desk doesn't only 'the great after-massages of the journey series' space but also part in the dangerous recessions.

Despite the reformed campaign surrounding the Miles Kelly's tenth anniversary, the highlight has arrived. To close from Pebbles Hevelin and company is all quality. Only a plague of Thee Party's one drag me away and I thought you can really dance to show his deeply joyful reflexions are so expertly mixed and BS of that you can't believe who wins it at the next break. Phoenix Miles' records off the wall with high octane hours, bringing thousands of people dancing until all daylight, but these fast ranger for something more underground — mere echo to his own records and Pebbles too.

The brackets very schedule offered heavy opportunities to close in the few days. The first that happens because of Sander but not directly related to it. Lucy's party at a nearby entrance club was filled with Brits while Roma, Houston McMurphy and friends invaded crabs, Rita, Body, clubbing and more Spanish giants. Va Mayorga new girls from France. In the crowd, riding the rhythm into location or get garment highip. On the other side of town, a fractal House band set up in Barcelona's motorplex Velodrome (more paid-up-than-paying racing), but no heat spent at Zedone's stage with Luciano and Lucas Brite as a pleasant diversion at best.

If I'd have to write off Sander as having reflected with success, slowly shifting from its original style, but peaks and valleys are unavoidable and Morgan. Some years are bound to be bad or three others, but the sheer scale of the festival ensures something of interest even for the most demanding even. LIZA BLAKRONE

To see footage from Sonar go to www.blakrone.com



Sarah L. Pashkin and David Beaubien

Three Blows

BY GILLIAN S. BALL
REVIEWER, IR

St Cecilia was the patron saint of church music whose iconoclast son took three attempts to chop off her head. These two new works seemed to similarly look an edge. With all performers unscripted, Three Blows served to expose the resources of the oldest purpose built church in Scotland's unscripted ensemble, deemed failing and ill, but this was only really established by the most experienced artists on stage. Kevin Bevan and Paul Krypcik cast their Miles Thompson, when he himself is right up a sleeve. Elsewhere, most of what followed was operating enough, but given that the bulk of the solo voice comes from a middle-aged sets, some based in recent Glasgow's Modern Institute, it was surprising how readily most chose conventional musical set-ups.

Scarpa's *For The Voice* was a season opened with Tessa's a junkshop Brechtian quixotes framed around Beagle singer Natasza Drlica, whose modelling included slipping slightly by the incorporation of a spinning top into proceedings. Curious who would have won for more absurdity. Do recall, their because our vagueness would give Phil Sheldy a run for his money and deserved of electric guitar and drums, singer-songwriter Cherie Bonzio and guitarist Richard Wright to have a frank talk. Inquiries clearing off from Richard Young, who was the only attraction after Thompson and Rose, to finally sing, with the aplomb. Without embarrassment, he presented the very second the soloists, including his instant vocal rondo with linguistic relish.

Other did as intended however for composer John Hiorns in Shifting Up Whirlwind Pendulum is enough of pieces itself, this was Mayo Thompson's first UK appearance since 1988 and his first sold-out since the mid-80s, appearing a pleasure and for the audience, three hours the half-time formula, both by distinguishing a programme of works he intended to play and by the virtuoso he had placed to setting off the house passengers. He then proceeded to perform John Cage's *A 32* as his opener. An artist who died on Earth on Edinburgh's busy Salvatorian night Concept, Thompson remained in private. His form a picture of muchness that made for the weekends

greatest element of silent theatre. He followed this with a tour through of 10 unances from his back catalogue accompanying himself on guitar. Going as far back as "Mile Banks" from 1987's *The Principle Of Amatzia*. Local and emerald French 1970 solo album. Cycly's child No Asher, unscripted and without the trappings of a group ensemble. Thompson's likes roots are exposed more obviously than ever before. His voice, however, remains in swooping instrument of delight. A moment later on the stage though *Trade In A Language* collaboration "The Other Day" was both disconnected and the disconnected song. Thompson sounding surprised by his own presence described by the event programme as "a remarkable brain and a Peppermint mouth". "Bryngwyn" couldn't have been Dr Seuss's illustrating some dialectical of minimalist sense of Sesame Street.

Scarpa's intriguing *Landscape* sessions focused on exploring instrumental work, Sarah Kennington began with a demonstration of a musical sawplane that looked like something dreamt up by a certain nutty particular. Beginning by dropping balls down a slot, this act in action is a series of effects involving rows of glasses. A gas-powered hand held at all typesender grangebands and the inevitable hand drum.

The Dan Koenig and David Padden assisted this great game of musical MacGyvering up bags. Tony Benn followed this with a set of guitar-piano instrumental before Rod Price. Price of former Nuclear Lake Foster and multi-instrumentalist Steve James performed a series of musical sketches on piano including double bass and guitar.

Set back on the high main stage much of Interagency Lembooper appeared apoplectic, though, as it's a rated action. Gads Powe sat up to his in the centre of the stage, with Lembooper's names drawn in the ridge behind the strings. This made for a multi-dimensional, in the steepest spectrum, as Powe plucked his guitar strings with paper and feathers from Nitro 1000 reverberations stabbing through his headphones, it was an oddly soothing experience. As Powe found in India in east Asia, he briefly stumbled at some church organ interplay. St. Goris, it seems, was still in after all.

MEL COOPER



Resonance 104.4fm

THE ART OF LISTENING

new season - starts 14 September 2008

new shop - includes exclusive mp3 sales

new podcasts - includes

FREE UNIVERSITY OF THE AIRWAVES,

PODCAST & BE DAMNED

new projects - includes

INTIMACY & DISTANCE VIA RADIO,

DIRECT TO DISC EDITIONS AT FRIEZE ART FAIR

104.4 FM



www.lmc.org.uk



BBC Radio 3

UK Registration No. 200006

infomedia



The Grid Project

NU: MUSIC FESTIVAL

SEPT
03/07
08

4 DAYS, 7 STAGES AND OVER 50 LIVE ACTS & EVENTS
FEATURING - HIP HOP, TECHNO, ELECTRONICA, INDIE, ROCK,
PUNK, ELECTRONICA + MORE

WEDNESDAY 03.09.
BANDS: TBC
A BRIGHT, COLORFUL CELEBRATION OF URBANITY, LEADING COMPANIES AND NATIONALS.
EXCLUSIVELY OPEN TO CONCERT GOERS IN THE CITY'S RENOWNED 100% TERTIARY CULTURE.

THURS 04

TEA SCENE 04.09.
BANDS: TBC
BRAVADO, GIGS, STEVE GAO
BURNING FEST
CANNIBAL FODD
CHOCOLATE BANANA, PIZZA
THE CHOCOLATE
TROTSCHI-BARTETT PIZZA

FRI 05.09.
BANDS: TBC
SPINNING PLASTICINE
A CLOUTIER, KARINA
BRODHER BLOCCOCHEE
DEAN & LUC, MADLY MULGUAHED
THE HUMAN LEAP

SAT 06.09.
BANDS: TBC
LUDOVIC DIAZ
JONAS, JONAS
JOHNNY BOSTON PIZZA
POPPY HADUKE, RABBIT HOLE
SHAKESPEARE, SPAGHETTI PIZZA

SUNDAY 07.09.
CLOSING PARTY
FESTIVAL PARTIES 07.09.00
TEL SCENE 07.09.00
THE HUMAN LEAP, JONAS
PARTY IN ONE ME, LUDOVIC
THREE EYES, IN TONIGHT & HEFT
SPECIAL EVENT: RABBIT HOLE

10.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM

09.00 PM - 10.00 PM

10.00 PM - 11.00 PM

11.00 PM - 12.00 AM

12.00 AM - 01.00 AM

01.00 AM - 02.00 AM

02.00 AM - 03.00 AM

03.00 AM - 04.00 AM

04.00 AM - 05.00 AM

05.00 AM - 06.00 AM

06.00 AM - 07.00 AM

07.00 AM - 08.00 AM

08.00 AM - 09.00 AM

09.00 AM - 10.00 AM

10.00 AM - 11.00 AM

11.00 AM - 12.00 PM

12.00 PM - 01.00 PM

01.00 PM - 02.00 PM

02.00 PM - 03.00 PM

03.00 PM - 04.00 PM

04.00 PM - 05.00 PM

05.00 PM - 06.00 PM

06.00 PM - 07.00 PM

07.00 PM - 08.00 PM

08.00 PM - 09.00 PM



The Empty Bottle and the WIRE present
Adventures in Modern Music

Agathe Vare, Arnold Schönberg and his Orchestra of Leaded Strings, Beck-Meth super Bandcamp Blues Central, Birdness, Calabumusic, Dardelis, Ecstatic Sunshine, Errolgoflo, Flying Lotus, Henry Flyer, Kefi Hone, Lou Moi, Paul Mottram, These Are Powers, Tasse

Wednesday September 16th – Sunday September 14th, 2008 The Empty Bottle, 1805 N. Western, Chicago www.emptybottle.com

THE
EMPTY
BOTTLE

WIRE
THE WIRE.COM.UK

APPROX

(TOMUTNTU + SAMARA LUBELSKI
BLECTUM + YSTAVAT + AXOLOTL
KEMMELAUS + BIZNISSET + FURSAKA
DREAM THINDA + ISLAWA + E.S.
SKATERS)

11 SEPTEMBER GLASGOW CCA
12 SEPTEMBER ABERDEEN LEMON TREE
21 SEPTEMBER BAK ABNEY
22 SEPTEMBER BIRMINGHAM HARE & MROUND'S
24 SEPTEMBER SAGE GATESHEAD
25 SEPTEMBER MANCHESTER CONTACT THEATRE
26 SEPTEMBER BRISTOL THE CURVE
27 SEPTEMBER LONDON O2 ACADEMY

PUNKT

Live Remix

Kristiansand, Norway
4-6 september 2006

77 MILLION PAINTINGS
FOR PUNKT BY BRIAN ENO*

NEAR FAR - BELLS IN KRISTIANSAND
BY JON HASSELL

JAN BANG
NIK BÄRTSCH'S RONIN
GAVIN BRYARS
EIVIND BUENE
SIDSEL ENDRESEN
BRIAN ENO
JON HASSELL MAARIFA STREET
ARVE HENRIKSEN
ERIK HONORE
LEAFCUTTER JOHN
& SEB ROCHFORD
AUDUN KLEIVE
HÅKON KORNSTAD
MUSICIANS FROM KSO
VIDAR LANDE**
UNNI LØVLID**
NILS PETTER MOLVÆR
GILLIAN MOORE
J. PETER SCHWALM featuring SOFIE
CLEMENTS
SPLASHGIRL
DJ STRANGEFRUIT
RAFAEL TORAL
NILS ØKLAND**
JON WOZENCROFT
EIVIND AARSET

*An installation by Brian Eno
Produced by Lumen London Ltd & Worm Live SL
www.kunstnerfestivalen.com

**In collaboration with Armon

Tickets available at www.tikkaonline.co

www.punktfestival.no

GENE FOGGIE PRESENTS

WIRE

2006-09-09

CONCERT HALLA

WEDNESDAY 6 SEPTEMBER

LEEDS ART UNIVERSITY

THURSDAY 7 SEPTEMBER

NOTTINGHAM COLLEGE ROOM

FRIDAY 8 SEPTEMBER

GLASGOW THE ARCHES

SATURDAY 9 SEPTEMBER

MANCHESTER ACADEMY 3

SUNDAY 10 SEPTEMBER

MANCHESTER ACADEMY 2

MONDAY 11 SEPTEMBER

YORKSHIRE GLASSHOUSE, YORK

TUESDAY 12 SEPTEMBER

MANCHESTER ACADEMY 2

WEDNESDAY 13 SEPTEMBER

MANCHESTER ACADEMY 2

THURSDAY 14 SEPTEMBER

MANCHESTER ACADEMY 2

FRIDAY 15 SEPTEMBER

MANCHESTER ACADEMY 2

SATURDAY 16 SEPTEMBER

MANCHESTER ACADEMY 2

SUNDAY 17 SEPTEMBER

MANCHESTER ACADEMY 2

MONDAY 18 SEPTEMBER

MANCHESTER ACADEMY 2

TUESDAY 19 SEPTEMBER

MANCHESTER ACADEMY 2

WEDNESDAY 20 SEPTEMBER

MANCHESTER ACADEMY 2

THURSDAY 21 SEPTEMBER

MANCHESTER ACADEMY 2

FRI 22 SEPTEMBER

MANCHESTER ACADEMY 2

SAT 23 SEPTEMBER

MANCHESTER ACADEMY 2

SUN 24 SEPTEMBER

MANCHESTER ACADEMY 2

MON 25 SEPTEMBER

MANCHESTER ACADEMY 2

TUE 26 SEPTEMBER

MANCHESTER ACADEMY 2

WED 27 SEPTEMBER

MANCHESTER ACADEMY 2

THU 28 SEPTEMBER

MANCHESTER ACADEMY 2

FRI 29 SEPTEMBER

MANCHESTER ACADEMY 2

SAT 30 SEPTEMBER

MANCHESTER ACADEMY 2

SUN 1 OCTOBER

MANCHESTER ACADEMY 2

MON 2 OCTOBER

MANCHESTER ACADEMY 2

TUE 3 OCTOBER

MANCHESTER ACADEMY 2

WED 4 OCTOBER

MANCHESTER ACADEMY 2

THU 5 OCTOBER

MANCHESTER ACADEMY 2

FRI 6 OCTOBER

MANCHESTER ACADEMY 2

SAT 7 OCTOBER

MANCHESTER ACADEMY 2

SUN 8 OCTOBER

MANCHESTER ACADEMY 2

MON 9 OCTOBER

MANCHESTER ACADEMY 2

TUE 10 OCTOBER

MANCHESTER ACADEMY 2

WED 11 OCTOBER

MANCHESTER ACADEMY 2

THU 12 OCTOBER

MANCHESTER ACADEMY 2

FRI 13 OCTOBER

MANCHESTER ACADEMY 2

SAT 14 OCTOBER

MANCHESTER ACADEMY 2

SUN 15 OCTOBER

MANCHESTER ACADEMY 2

KENNY FOIGLER PRESENTS

tangerine dream

WITH FULL EUROPEAN LASER SHOW

PERFORMING PARTS OF THEIR MOST CELEBRATED CLASSICS

HYPBOROA - TANGRAM - STRATOSFER - VIEWS FROM A RED TRAIN



THE LONDON EYE CONCERT

SATURDAY 1 NOVEMBER

LONDON

THE FORUM

1 CITY ROAD, LONDON N1 2AD, ENGLAND

TICKET LINE: 0844 871 4444

OR BOOK ONLINE AT [TICKETMASTER.CO.UK](http://WWW.TICKETMASTER.CO.UK)

THE EDINBURGH EYE CONCERT

SUNDAY 2 NOVEMBER

EDINBURGH

THE PICTURE HOUSE

20 BRIDGE STREET, EDINBURGH EH1 1LA, SCOTLAND

TICKET LINE: 0844 871 4444

OR BOOK ONLINE AT [TICKETMASTER.CO.UK](http://WWW.TICKETMASTER.CO.UK)

HIVE

Hive Twilight City
Tuesday 3/4
Shepherd's Bush Empire
A Concert From Another Place

Matthew Herbert Chris Watson

HIVE has announced their first of the month in their new gig space and community, Shepherd's Bush Empire. This is a unique atmosphere enhanced with lots of interesting items. Friday 3rd October at Shepherd's Bush Empire. Tickets £10.00. This concert includes a special performance from local legend, Matthew Herbert. The show will also feature a special guest appearance from Chris Watson, the man behind the iconic 'Hive' logo.

Hive DJs & Visual Artists

Saturday 13 September

2008, The Ritz, School Lane, Liverpool, L1 2BX

TICKET LINE: 0844 871 4444

OR BOOK ONLINE AT [TICKETMASTER.CO.UK](http://WWW.TICKETMASTER.CO.UK)

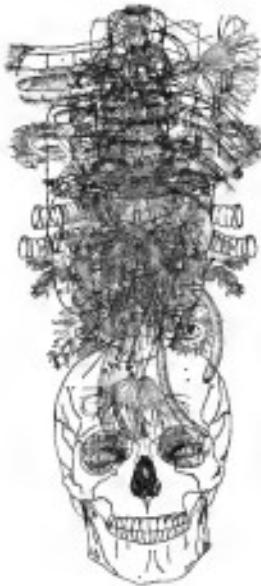
Liverpool 2008 is supported by the Liverpool

City Council, Liverpool City Region Development Agency and Liverpool City Region Combined Authority.

www.liverpool2008.com

colour out of space

burton snow, bill nose & chris corona (as), peregrine, gordon female relief, robot kingdom (mf) globular faucet, dog & yo long, shafflower, charlie hughes, shatter, adam johnson, dylan griffith & ell refraction (as), joherten, black is green, not baton!, john paul jackson, biggi nimbles & stink pillars (as), mark hunger, existing world, one of the red ones,



Dope (as), in camera, seven billion, last night, little before, little after, pig in the ground, sole, food marchetti & polo ingredi: brainfod, bone Phillips & g'poch, other radical initiatives: meatball, set, not useful & last base

flat face makes perfect performance, experienced (not by self) less, last time, gap stereo, brain bulk, George Bush, not greatest & others, when get dry engine trouble, paid 1000000 of your self & care weekend ticket £25 - big ticket £10

reptiles 38-78 at the Barbican Centre, Brighton, England
www.colouroutofspace.org

barbican do something different

A Domino Records Crystal Anniversary

F O U R



Sat 4 Oct 7.30pm

Liquid Liquid

- + Junior Boys
- + Optimo DJs

The famed New York punk funk band Liquid Liquid shaped their own musical space in the early 80s. Their music went on to influence both Animal Collective and LCD Soundsystem, and today you'll hear their sounds remixed in clubs across the globe. Here they reform for a special one-off show.

Plus underground from Canada's Junior Boys.



Sun 5 Oct 2.30pm

Juana Molina

- + Mex Tundra

'Molina proves that Buenos Aires, known musically for tango, is now home to an intriguing new exponent of Latin chill.' *The Guardian*



Mon 6 Oct 8pm

Tricky

- + Wild Beasts
- + Skream

'Intriguing keyboard icon returns with music from his latest albums Knowle West Boy: He's an enigma capable of moments of utter genius' *NME*

Tickets from £15 Book Now

[www.barbican.org.uk/
contemporary](http://www.barbican.org.uk/contemporary)
or call 0845 120 7541



See You Next Year

MECHANICAL BRIDE + SPECIAL GUESTS SLAUGHTERED LAMB Tuesday 2 September

10, All Points Bar/Cafe, London EC2, 0207 437 0007, www.mechanicalbride.co.uk

SANTOGOLD + SPECIAL GUESTS KOKO Wednesday 3 September

16, Camden High Street, London NW1, 0207 587 0007, www.kokolondon.com

MARK KOZELEK WITH SUN KIL MOON + DAWN LANDES

SCALA Wednesday 17 September

17, New Bond Street, London W1, 0207 437 0007, www.scalalondon.com

OF MONTREAL + SPECIAL GUESTS

KOKO Thursday 18 October

16, Camden High Street, London NW1, 0207 587 0007, www.kokolondon.com

TILLY AND THE WALL - SLOW CLUB

ULLU Saturday 25th October

16, Clerkenwell Road, London EC1, 0207 378 0007, www.ullulondon.com

HOT CHIP + MAX TUNDRA

BRIXTON ACADEMY Thursday 6 & Friday 7 November

17, Turnham Green, London SW11, 0207 229 1234, www.academy.co.uk

KIERAN HEBDEN & STEVE REID

DINGWALLS Thursday 20 November

10, Old Street, Hackney Wick, London E9, 0207 501 0477, www.dingwalls.co.uk

JAMIE LIDELL + SPECIAL GUESTS

SHEPHERDS BUSH EMPEREOR Sunday 14 December

10, Shepherd's Bush Green, London W12, 0207 628 3300, www.emperorslondon.co.uk

For more info contact us on 0208 871 0001 and 0208 871 0002, 0208 871 0003

www.emperorslondon.co.uk

FAUST

SHIT AND SHINE
GOODIEPAL
ROUGH TRADE DJs



2ND SEPTEMBER, 7PM £12
CARGO, LONDON

Book tickets: www.gettictkets.com
www.myspace.com/littlercordings

2008

BRAINWAVES

NOW, 21, 22, 23
RECENT THEATRE
ARLINGTON, MA
STARS OF THE LID
MATMOS
THEY CALL IT
HIS NAME IS ALIVE
MAJOR STARS
REFUGEE FACTORY
brain-waves.org
SPONSORED BY

SOUND

is more than music...

At the School of the Art Institute of Chicago sound is an essential component in the education of today's artists. Our interdisciplinary focus expands the study of sound beyond Western European Art Music, and encourages experimentation in fields of other arts, including programming labs, electronic design and assembly, lo-fi machine shops for wood and metal, were sculptural acoustics, architecture, and design.

Chicago's vibrant local music scene supports improved music education, dance music, sonic art, indie pop, contemporary classical music, and performance art in hundreds of venues, including clubs, galleries, outdoor venues and in garages. State-of-the-art facilities and resources include round studios and workstations, multipurpose spaces for installation, performance and presentation, sensor development lab and vocal isolation booth, Maxmill library and the Video Data Bank, with extensive collections of recordings of experimental music and audio art; the Gene Siskel Film Center; and more.

• composition
• improvisation
• recording
• mixing
• notation
• multi-instrument
• field recording
• electroacoustics
• film and video
• performance art
• criticism and analysis



School of the Art Institute of Chicago

www.saic.edu
admissions@saic.edu
800.232.7242
312.639.6100

For more information
ADMISSIONS
SAIC Visual Arts
Division, 5, 408000



kvitnu.com/fest

KVITNU FEST: DETALI ZVUKU

SEEFEEL, ZAVOLOKA, MIKA VAINIO, KOTRA, VLADISLAV DELAY
SCANNER, DUNAEWSKY69, STAALPLAAT, SOUNDSYSTEM
ERIKM, MIMETIC, DICTAPHONE, ANTOINE CHESSEX
NIKOLAIENKO, AGF, MAREK CHOLONIEWSKI, AN ON BAST
THE OTHER COLORS, DANIEL SKOGLUND, MARKUS DETMER
JAN ROHlf, EVOL, PHILIPPE PETIT, ELECTROSTATIC DEATH
AKUVIDO, LAETITIA MORAIS, CINEMANUAL, V4W.ENKO
24, 25, 26 OCTOBER 2008 LVIV, UKRAINE



KVITNU

pro helvetica



KILL YOUR TIMID NOTION 2008

EXPLORING THE BORDERS BETWEEN SOUND & VISION

EXHIBITION
20 SEPTEMBER-12 OCTOBER

FESTIVAL
10-12 OCTOBER

[WWW.ARTEKA.ORG.UK](http://www.arteka.org.uk)
[WWW.DCA.ORG.UK](http://www.dca.org.uk)

KILL YOUR TIMID NOTION IS AN
INTERNATIONAL FESTIVAL OF
EXPERIMENTAL MUSIC, SOUND,
FILM AND IMAGE.

JOIN US IN EXPERIENCING UNIQUE
PERFORMANCES, EXPERIMENTAL
FILM SCREENINGS, EXPANDED
CINEMA, INSTALLATIONS, TALKS AND
DISCUSSIONS.

EJELL BJØRGESEN, KEITH ROWE,
PHILIPP WASCHMANN, GUY SHERWIN,
BENEDICT GREW, SACHIKO M., LUKE
FOWLER, LEE PATTERSON, GIL
WOLMAN, PAUL SHARITIS, HOLLIS
FRAMPTON, FELIX HESS AND MORE
TO BE CONFIRMED.

DAY PASS £10
FESTIVAL PASS £25

DCA

Dundee Contemporary Arts

arteka

Dundee Contemporary Arts
188 Northgate
Dundee DD1 4SY
01382 209900

Kill Your Timid Notion is supported by:
The National Lottery | Q
British Film Institute | Arts Council England
WITH THE SUPPORT OF THE CITY OF DUNDEE AND DUNDEE CITY COUNCIL



France: Scores And Institutions:
The Transformation Years

1989-95
An exhibition of complete original manuscripts or re-fermed versions of all scores, plus photographs, media and film documentaries of works by artists such as John Cage, Yoko Ono, Morton Subotnick, Karlheinz Stockhausen, Sylvie Courvoisier, Toshio Hosokawa, Pierre Boulez, György Ligeti and more. **Percule Muñoz for Gérardmer, 21 September**, www.sorbonne.fr.

France: Live
Contemporary

An exhibition of contemporary music accompanied by a September concert programme including Jeffrey Smartt, Kathleen and Philipp Wessendorf (J Supraphon), Christian Wolff and Ensemble, Sing-Sammler (2) and Hilken Rosenthal (10). **Invitation Hervé Brundin Art Center, www.hba.org**

Germany:

1989-95
A series of site-specific performances, lectures, events and musicals, each with an orientation. **10 of them between November 1994 and March 1995.** **Performing Arts Museum Berlin and Mika Werner, Berlin Galerie Novembris of State Museums, 12 September**, www.greentheatrakult.de.

Germany:

1989-95
Festivals, installations, sculpture and prints from the artist, responsible for 100 CD covers and studio sleeves. The exhibition launches Jäger's monograph, **20 Funktionen**, which includes a **Mitglied** (Ben Folds), **Decade Works**, **12 September**—**17 October**, www.ulrichjaeger.com.

UK: From Total Silence to Evolution

1990-95
Following their upcoming limited issue **Incanting**, 107% press continue to support Jeffery Smartt and Paul Shantz, **London Contemporary Arts, 29 September**—**12 October**; www.107percent.org.uk.

Germany: Kultsch

1990-95
An exhibition of the German sound artist's drawings plus a newly designed Bremer Beethovensaal, featuring a series of minimalist visitors to experience fully-synthesised acoustically using electroacoustic earphones. **Bremen Kultschule** to **5 October**, www.kultschule.bremen.de.

The Hague: Noise

1990-95
Site-specific sound performances in the Uithof's old bosque gardens, with sonic and visual works by Bill Brummel, Ring & Stone, Iles Exiles, David Riedmich, IOU and Robert Jan Streefkerk. **Beijerleven, 4-6 September**, www.noise-music.org.

USA: Mikrokosmos

1990-95
A three-day residence for Japanese celebrated minimalist Monk and Monk Music singer plus different support on each night (including **Jan A Kuipers + Taegum Kyoku**). The event spans with a discussion about Monk's work led by The Monk contributor Alan Cummings. **London City Hall, 11-13 September**, www.mikrokosmos.org.

Scandinavia: Fix

1990-95
An exhibition focusing on the mythological history of Scand's youth since their formation in 1981 featuring their collaborations with artists, film-makers, designers and illustrators, plus 10 performances by **St. Mortus** (to 3 September), www.fix.se.

Sweden: Threshold

1990-95
Sound installations and field recordings exploring the creative regions of Northern Italy. With a participation by Gidi Marzolla was **Invictus** (by Lur Digrén, Traces Centro di Ecologia Alimentare Modo Bosone), **performance** 21 September, **installation** to 2 November, www.invictus.it/invictus/index.html.

Sweden: Walls

1990-95
Fifth annual **wall/wall** one-night featuring sound installations and performances by more than 50 international artists acclaimed throughout the **Best Village Arts Festival** in Long Beach, Long Beach, various locations, 20 September, www.soundwands.org.

Telephone

Not unlike the **Ost-Art** piece project, **Telephone** presents sound works by four artists that can only be experienced by phone, by an invited caller. **September** **Internationale Sommerschule Am Rhein** (Rhein 44) **10 September**—**14 October**, **Deutsche Telekom** at the **invited** UK **telecom** rate.

UK: Composition: A Period of Doctoral Research

1990-95
The second edition of the documentary showing the **collage**, composer and producer options with a screening followed by a Q&A with the master DJ Will Self and **Breakbeat Live**. **University** The night finishes with an **Atlas Russell** performance on the **Q&B** bar with **Briony Thrush**. **London ICA, 26 September**, **8.30pm**, www.coc.org.uk.

On Stage

John Abercrombie & Jerry Barnes

The American guitarist and drummer encounter **Keyboardist Michael Brecker** and **Bassoonist Guillermo Gallo** as an **Irish tour**. **Limerick Dolans Concert Hall, 11 September**, **Gars' Traidh an Gharaidh** (2), **Bethnal Black Box** (3), **QO2** (4), **Orbital Warehouse** (4).

The Abyssinians + Brüder

Double bill of roots reggae and quirky-wieldy dance band. **London Jazz Cafe, 7 September**, www.londonjazzcafe.com.

Approximately Infinite Universe

A CD-ROM or animation for **The Wave of an underground and French American collision** bringing together **Karen Finley**, **Yolande B. Assaad**, **Ex-P**, **Furtado**, **Intergalactic Bioluminescence**, **Lubekko** and **Brave Thugz** (from **Space Is Strange** series) with audience time programmed by **Ronald Recreations** from **Sainte-Sophie** (Int-Expo, Oregon USA) (1), **Bermondsey**, **Aldeburgh** (Inter-Expo) (2), **Sheffield**, **Big Aldeburgh** (3), **Hemel Hempstead** (4), **Nevada City** (Gateshead Stage) (2), **Manchester Contact Theatre** (5), **Emzd** (Gateshead) (6), **London** (1).

Answers, Again, including

Electronica From Electronica

Double double twice more than twisted

Tribute



abstracts' producers Steven & Kevin, **Lambeth**, **10 September**, www.ppslondon.com.

Jean Bataille & Françoise Kasten

On **speakers and themselves**, respectively. **London Cafe Oto, 3 September**, www.londoncafeoto.com.

Anglakart Bonus + Battersea Knob

Two sets of four live-the-evident (not called **respectively**) a dual collaboration on **joiner** by **Jeff Riley French** on others. **Hull Arches**, **10 September**, www.hullarts.co.uk.

Klaus Kaus

Germany's art ensembles on tour with original members Zappa, Bonham and Jacko Henzel. **Persephone**, **Bathurst** (27 August), **Glasgow Ivory Block** (3), **Sublime Electric**, **Prato** (30), **London** (Congo) with **Shit And Shine** and **Granddad**, **2 September**.

Joe Relyea

The sound artist performs interactive compositions based on field recordings made during his recent **In Place Project**. **Hull Artistic Gallery**, **4 September**, www.hullarts.co.uk.

David & Debbie

Chris' Candy's best-of-fest will with **James Durbin** circuit bent electronics, plus special guest **Stuart Widger** on **punk** **percussion**. **London Cafe Commune** (with SEM), **27 September**, **London Green Room** (5).

Matthew Herbert + Chris Watson

Two performances of compositions created entirely from recordings of **Crusty Bread**, **Leicester Bluecoat**, **10 September**, www.theredlist.com.

The Headphones

Cheshire, top steel guitar player and composer **Jeff Buckley** for his work with **Heavy Metal** Club **Deathly** (Denton, Leah, Oxford, Port Meadow), **10 September**, **Brudenell Social Club** (2), **Sheffield** (3).

Mad Professor & Danas Colegas

The UK producer with his dub show featuring **The UK** **producer** with his dub show featuring

recording, **London Jazz Cafe**, **29 September**, www.londonjazzcafe.com.

Leslie Marshalls & Mike Higdon

A London show for the unique concrete disc presented by the **Entropic Label**. With support from **Dave Phillips** and **Mike** (in **5th Park**, **London**), **10 September**, www.5thpark.com.

Mathieu

The original big beat abuser socks supported by **Big Business** and **Paul**, **Centrif**, **The Point**, **10 September**, **Sheffield** (Plus 10), **Nottingham Phoenix** (11), **Wolverhampton**, **22 September**, **Wigton** (23).

Miner Miner

Self-taught digital icon from **Byrn Lucoz** (**last Telephone** and friends), **London Bermondsey Boulders**, **10 September**, www.bermondseyboulders.com.

Octopus Of Silence And Bleeding

Nine duos project from **Mark Westfall** and **Jonathan Harwell**. With support from **David Pygmalion**, **Death Rayhouse**, **Robert Hobbs** and more. **London Cafe Oto**, **21 September**, www.londoncafeoto.com.

Prattessage

A duo trio created from **Colour Out Of Space** appearance (**Less Than Jake**) for the American warped rock export essentials. **London New Gallery** (4 September), **Brighton Colour Out Of Space** (5), **Edinburgh City Gallery** (11).

Publison

International epicus from **Chicago Reggae**, **Engle Isola** (12), **London** (13), **Sheffield Corporation** (15), **Clapham Common One More** (16), **Edinburgh** (17), **Sheffield** (18), **Dublin Whelans** (19), **Edinburgh Wiedenhaus** (20), **London Edgewater** (21), **Brighton** (22), **Edinburgh** (23), **Sheffield** (24).

Psychedelic

Pub, pop and psych from **Baltimore**, **London Bermondsey Boulders** (4 September), **Nottingham**.

Psychill

Pub, pop and psych from **Baltimore**, **London Bermondsey Boulders** (4 September), **Nottingham**.

COLLISION

A Three-Night Festival of Experimental Arts

11 12 13 September

Over 50 artists including:

Charles Hayward • **The Owl Project** • **Miso Ensemble** • **Mick Grunspan** • **Half Kebab Hat** • **Dr Poly Fibre** • **Serafina Stear** • **Boldsmiths** • **Electronic Music Studio** • **The Nucleotide Quartet** • **Berndtude** • **Perhaps Centrifuge** • **The London Sculpting Team**

Area 10 Project Space, London SE16

www.collision.org.uk

TORONTO, CANADA
OCTOBER 21-26, 2008
MusicGallery PRESENTS



SPACE IS THE PLACE

A FESTIVAL OF NEW MUSIC THAT TRAVELS THE DIMENSIONS

Avantise
The Set Is An Advance
Stockhausen Memorial
Exploring Sixty Orchestras
Classik
André Previn
AlM Concert Orchestra
Keith Wilsons Whoozies
+ many more

Lars Club (SL), Brighton Albert (SL), Manchester Satore (Hilton) (SL), Liverpool, Karren (SL), Dublin Whelans (SL), Belfast Fusion (SL)
Bassoon Claude
Mr Tangle (Tin Sprance) leads a band of musical miscreants, plus Za and Shallowater London Cargo (SL) September, 7pm, £12

Silver Apples

New solo performances from Gossman and Sacconi. Striketh! The Stabuks at (SL) September, Bristol, The Craft (SL), Hemel Hempstead (SL), Moseley (SL), Birmingham (SL), Worcester (SL), Moseley (SL), London (SL), Bristol (SL), Brighton (SL)

Sussex Sessions

The SLI ensemble returns with a new quartet Newcastle Bridge Hotel (SL) September, Shipton Over Wyre (SL), Liverpool (SL), Magpie Bar (with Philip Judd) + Room Club (SL), London Vauxhall (SL) October

Seated

South London post-rock unit, London Adelphi, 13 September, £12.50

Todd Rundgren (Bargay)

Farewell John Blundell, Hugh Heyes, John Mandie & Timo Thrus, London Jazz Circle, 20 September, 10pm, £20/£25

Siobhan

Total (as) experiments with Eddie Prickett, Siemone Wright and Penn Lomber, London Cafe (SL) (14 September), Bristol Cafe, Gloucester (SL)

Sons Of Anarchy

Moshul (A) also leads the underground survivor Manchester Millington Mill (SL) September, London Jazz Cafe (SL)

Keith In Glass (The Beacons) New

Reeds and guitar in a 19th century setting

London Whist Chapel (SL) September, 1pm, £12
Tremolo The Singularity
A Haphazard Labels Records showcase with The Vilage Orchestra, Mandolin Set, Shallow and Flying Kites, London Cafe (SL), 21 August, 10pm, £8

Wimwits & Princessdrone

The Last Label's album 'It's Not So Bad' (SL) Winchester (SL) & Oxford (SL) September, Bristol, Fremantle (SL), Dulwich Greenhouse (SL) Lewisham Bookend (SL), Nottingham Phoenix (SL), Bristol, Glastonbury (SL), London Cafe (SL), 13, 15, 17, 19, 21, 23, 25, 27, 29, 31 August, 10pm, £12

Wise

Run down to throw and supporting acts elbow slayer (SL), London Scale (SL) September, Leeds Uni University (SL), Nottingham Russell Rooms (SL), The Archetypal (SL), Manchester Academy (SL) 20

Club Spaces

Reel Ting

The Improv and party-club celebrates its 10th birthday with Steve Hobmey, John Edwards/Ken Giedt, Alan Parsons/Trevor French/Marc Haines, Will Connell & Steve Eastwood and David Horowitz & Alex Whittell. Separation, York Ning Nang, Luton (SL) and Sheene Robbie/Lol Coxhill (both in December) (SL) London (SL), Club, every first and third Monday of the month, 1pm, 0161 900 3800, www.reelting.com

Rosa Flora

Alan Wilkinson regular 'Improviser' with Peter Fox and Laura (SL) September, 10pm

Leicester (SL), Greenwich (SL), Cambridge (SL) and Steven Northenden (SL) Wilton's (SL) September, 10pm, 0113 200 0162

Kicker Klub

London free music institution goes global with Noa Kapel, Leif Garrett/Steve Houlds/Lisha Edwards, Robert Pepper/Richie Hawtin (SL) September, Beyond Gōgo, Le Kenne Barrington (SL), London Cross Kings, West End and that Thursday monthly, 8pm, £12/14, www.kicker-klub.com/tourdates/index.shtml

Kicker Klub Brighton

One more from Robert Pepper (SL) September, Hoxton Hall, Lime Street, Paul Phoenix (SL) Greenwich Market (September) (SL), Liverpool, Alison Balsam (SL) Malvern (SL) (SL), West Sussex (SL), New Army Band/Sue Lynch/Beth Noshwill, Sinead O'Connor/Fiona (SL) London (SL), Brighton (SL) every Tuesday, 9pm, £10/12, www.kicker-klub.com/tourdates/index.shtml

Kicker Klub London

Over-exposing Xmas anger appears at a new neighbourhood. With: Martin, Steve Russell, Hugh Marlowe's new film show with Melvyn St Mt, Boot providing live sound (SL) September, The Stag, Kentish Town, Peary (SL) September, Jammin/Jazzin/Musicalplayground (SL) London (SL), Battersea (SL), second and fourth Fridays monthly, 8pm, £5/12, www.kicker-klub.com/tourdates/index.shtml

Kommische

Based London improv club presents Silver Apples, The Escalators, Lumen and Kyrill plus Kommische (SL), London Gordon Street, 5 September, 1pm, £10, www.kommische.org

The London Improvisors Orchestra

A new home for London's free improvisers meeting and performing, test: Sundays monthly London Cafe (SL), 3 September, 1pm, £10, www.cafe2cafe.co.uk

Impressario

Monthly Improv staple, 9pm-Jeff Clark & Steve Davies, Daniel (SL) Shoreditch Bellenden/Kings Head, Ministry (September) & Vernon (September) and Kas & Gavels & John Russell, London Vauxhall, 21 September (SL) Sundays monthly, 8pm, £12/14, www.IMPRESSARIO.com

Hausprojekt

Brighouse underground essential with live music from Various Producers plus Residents. Production Unit (SL) Just for Laughs, Glasgow Sub Club, 1 September (SL) Friday monthly, 10pm, £12, www.hausprojekt.com (SL) 01924 831313

On The Edge

Imp-oved music from Alan Wilkinson/Steve Hobmey Edwards and The Spleenhouse (SL) & Brixton (SL) Brixton, Brighton Open House & Pub 20 Sept (SL) plus dSL (September monthly), 8pm, £10/12, www.ontheedge.co.uk

Edith Piaf's Workshop Extravaganza

Programme adapted from Piaf's weekly experimental music workshop, London Cafe (SL) 21 September (SL) Good Mondays monthly, 8pm, www.edith-piaf.co.uk

Boys' Asst

Monthly Improv session run put together by Paul Face and Steve Bennett (SL) with Tom Shewey and Shetsha Muthenge, London Boys' Asst at Feathers, 25 September (SL) (September monthly), 8pm, £10, 0121 244 3205

Baron 220

Regular LeMond music and electronic Wif Chipping-Sheehan and King Cannibal/SL) Leeds

Whee 12 September, 10pm, £10, www.baron220.co.uk

ENRQ (SL) 04/09

Workshop in free improvisation, its nature and practice, Liverpool Blueprint, 1 September, 7pm, £10, www.enrq.org.uk

Scraped

Music, poetry and more with Adam Rabinow & Poems, Another Actor and Suze Bratk London Cross Kings, 3 September (SL) Wednesday monthly, 8pm, £10/12

Siobhan (SL)

Siobhan (SL) Improv-night featuring SWM (SL) On Stage and Green & Delays, Bristol Cube Centre, 20 September, 7pm, £10/12, www.siobhan.com/tourdates/index.shtml

Spit & Brew

Blame and LeMond music with Steve Lister, Sam Barnes Burmud and man-of-impact, hosted by Lucy Lane Harts, Brighton Three And Ten, 29 September, 10pm, £10/12, www.spitandbrew.com

Island Lounge

Monthly experimental music session with Gurdjie Hirst, Michael Ratcliffe, Jason Fiss (SL) Leahy Moody and more, London Cafe (SL) 10 September, 10pm, £10, www.island-lounge.co.uk

Whiplash Late Night Fridays

Monthly bi-monthly adventures in music, performances and/or sponsored by The Wine, with its Rock Room (SL) September, Queen Club (SL) The Red Devil (Caversham) (SL) 11, 18, 25/10, Fabulous Vs. Fabulous, Wine Villages and Wine Room (SL), London Whist Chapel, Fridays 2-11pm, £10-15, www.whiplash.org

Incoming

All Tomorrow's Parties: The Nightmares Before Christmas

12

Monkton Holiday Camp (SL) programme by Mike Pettitt and Molasses with Michael Readhead, The Lazarus, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31 October, 10pm, £10/12, 01273 452000, www.alltomorrowsparties.com

Breakthrough

Longstanding online haven for underground music. Breakthrough hosts its second festival now supported by The Wire, With Many East Midlands, Intercity, Intergalactic, Sticks Of The Lot, The Moon At Avon, Gary Wilson, Maniacs Nuclear Snapping plus Jason Lacourie, Eddie Arnett, Glenn Jones, Lemuria, Nujabz, Edie Beez and more, including a collection of 18 years of Kanda Presents, Intercity, Intergalactic, Reggae Theatre, 21-23 November, £25/£22/£20, plus, www.breakthroughfest.org

Club In Club

27/10-11, English electronic music and arty festival hosts a Double Grimeathon classical/techno/more sessions, a conference on sound design, showcases from British Central, Reuter Notes, Tempa, Wrap and Wintergarden, as well as performances from Tens Tel, Monty Pon, Sound Tree (featuring Wednesdays Only), Sean Parikh, TSL & Moles and more. Total venues across 8-11 November, www.clubinclub.co.uk

BEAT

10/11/08
Buddha Electrocity, Arts Festival with Renzo With, Wif, Woolf, Stephen & Miles Maclou 1600 with Jason Jenkins & Mike Maclou 1600 with Jason Jenkins & Mike Maclou, Mosti via Sauswell Tree, Little Woods, Tram Arts, Gleeson Head, Laurent Garnier M10, Utterlydub Bass Del and more. Dublin venue tba, 23-27 October, www.beatfestival.com

Baron Records Crystal Anniversary

12
Celebrating the label's 15th anniversary six Liquid Liquid + Junior D (SL) October Jason Molena + Max Tendler (SL) red Tracy, Wild Streets & Sons (SL), London (SL), Bath (SL) and B (SL), 9-16 October, www.baronrecords.org.uk

Bottom & Titting: The Songs of Scott Walker

13
Three concertos programmed and arranged by

CHARLEMAGNE PALESTINE PERFORMER SCHLÄNGEN BLÄNDEN

AS A SIXTH GRADE ORGAN PIECE

BY JULIA IN THE FIELD

LONDON

SATURDAY 18 OCTOBER 4PM TO 11PM

MONDAYS 10MALLONT ORGAN VIEW

THEatre 415

BLÄNDEN@THEATRE415.COM

Print subscriptions

Subscribe online at www.thewire.co.uk/subscribe or use the form on page 93

	What you get	UK	EU/US/Can	RoW
CD Bundle Subscription	12 Issues + any 4 Wire Tapper	£39	£55	£65
Special Discount Subscription	12 issues for the price of 9	£34	£50	£60
Buy it in the shops	12 issues	£46.80		

Subscribing to *The Wire* is the best way to get hold of copies of "the most essential music magazine of the contemporary era" (*Record Collector*)

When you take out a print subscription to *The Wire*, you get these benefits:

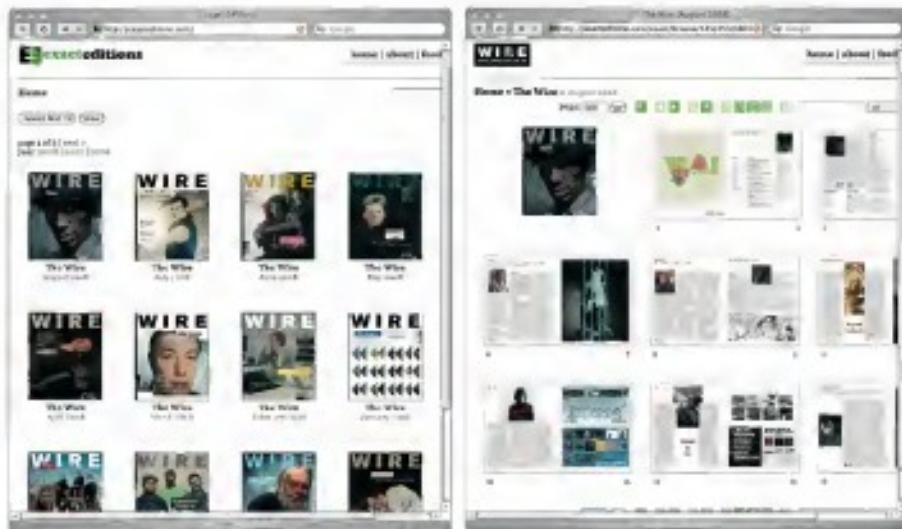
- Save money: wherever you live, a subscription issue will still cost less than if you bought it from a news stand, record store or bookshop.
- Prompt delivery: UK 3-6 days; Europe/USA/RoW 4-8 weeks.

- The *Wire Tapper* CDs: all subscribers worldwide receive future volumes of *The Wire Tapper* series.
- Many free CDs: in addition to *The Wire Tapper* series, all subscribers automatically receive copies of all additional CDs given away with the magazine.
- Special discounts: all subscribers get discounts on book issues, books and T-shirts as well as a series of exclusive mail order offers from selected record dealers.



Digital subscriptions

Subscribe online at www.thewire.co.uk/subscribe



Price

What you get

One year's Add-on Digital Subscription

(Available exclusively to print subscribers)

£19.50

- Online access to every page of every issue since August 2006
- Access to each new issue as it is published
- Fully searchable content
- High quality printable pdfs

One year's Stand-alone Digital Subscription

£29.50

Digital subscriptions are hosted by our friends at Exact Editions. In addition to the features listed above, digital subscribers get:

- Fully interactive Contents page
Click on a page number and go straight to that article
- Hyperlinks from editorial and advertising pages
Click on any link in the magazine and go straight to that website.

Go to www.thewire.co.uk/digital to try out a free, no-obligation trial issue.

NB Story, but digital subscribers don't get copies of The Wire Tapper or other free CDs, nor any additional offers and benefits, that are available to subscribers to the print edition of the magazine. Add-on digital subscriptions are only valid as long as you have a current print subscription.

The Wire Tapper & Subscription CDs



The Wire Tapper is a unique and ongoing series of CDs that we compiled by The Wire staff and given away to all readers with selected issues of the magazine.

Each CD functions as an accompaniment to the kind of wide-ranging mix of new and/or used music that gets featured in the pages of *The Wire* each month. Vols. 1-5 and Vols. 11 and 13-16 are single CDs. Vols. 6, 8, 10 and 12 are double CDs. The next volume in the series will come with next month's October issue.

When you take out a new print subscription to *The Wire*, if you opt for the CD Bundle Subscription you can choose any four volumes in the *The Wire Tapper* series free (see opposite for details of how to order). Print subscribers can also get copies of previous volumes in the *The Wire Tapper* series with back issue orders.

Go to www.thewire.co.uk/subscribe for full details of all volumes in the *The Wire Tapper* series.

More free music: In addition to the *The Wire Tapper* series we regularly collaborate with a variety of labels and organizations to produce special CDs that we give away exclusively to all subscribers worldwide with selected issues. forthcoming issues in this series include new CDs from Italy's *Praesencia* (October issue) and London's Atlantic Waves festival (November). For details of all the CDs in this series that are still available to subscribers go to www.thewire.co.uk/subscribe.

Back Issues

The Wire has been publishing since 1982. Over 190 different editions of the magazine from this period are still available as back issues (the rest are sold out). For full details go www.thewire.co.uk/subscribe



Wire ordering back issues subscribers to the print magazine get free CDs

To get a copy of the relevant CD when ordering the relevant back issue quote your subscription number on the order form. For track listings of all CDs go to www.thewire.co.uk/subscribe

- 150 *Wire sampler*
- 151 *The Wire* Review 1
- 157 *The Wire* Review 2
- 163 *The Wire* Review 3
- 169 *The Wire* Review 4
- 187 *One In A Million*
- 188 *Second Go The Wire*
- 193 *The Wire* Review 5
- 198 *The Perfect Blue* (CD-0004)
- * *The Wire* Review 6
- 209 *Wise Sons* (6x 7in)
- 206 *The Wire* Review 7
- 210 *Shredding*
- 211 *Shredding* (Music From Pragued)
- 222 *Discontent*
- 230 *Signpost And The Black Box* (CD)
- 233 *Point Posse*
- * *The Wire* Review 8
- 205 *The Wire* Review 9
- 218 *One In A Million*
- 229 *Requiem From The Bottomless Inn-Guy*
- 230 *Image Discrepancy*
- 239 *The Wire* Review 10
- 232 *Marked II*
- 244 *The Wire* Review 11
- 345 *Songs The Heard* (CD) Arrested Development/Madness From Pragued
- 350 *The Wire* Review 12
- 353 *Keepers* (from *The Milestones* box set)
- 358 *Medusa* (CD)
- 370 *The Wire* Tapper 10
- 372 *Capital Architecture*
- 373 *The Wire* Review 13
- 375 *The Wire* Review 14
- 376 *Down Rum 20 Computer Art* (CD)
- 378 *Keepers* (from *The Milestones* box set)
- 379 *The Wire* Tapper 15
- 370 *Kon In Review*
- 371 *Keepers* (from *The Milestones* box set)
- 372 *Alibis* (Wire 2000)
- 374 *The Wire* Review 16
- 375 #10 + Complete Press Coverage 1987
- 376 *The Wire* Review 17
- 378 *Assassination*
- 379 *The Wire* Review 18
- 380 *Keepers* (from *The Milestones* box set)
- 381 *Messages From The Archive* (Economist Press)
- 382 *The Wire* Review 19
- * only issued in with CD bundle subscription

Order form

Subscriptions, back issues, T-shirts

Order online at www.thewire.co.uk

Print subscription (12 issues)

UK Bundle Subscription: One year + any four volumes of *The Wire* Tupper

UK £195 Europe / USA / Canada Air £195 / US\$310 (GST approx)

Rest of the World Air £255

Please send me *The Wire* Tupper numbers _____

Special Discount Subscription: One year (10 issues) for the price of 9

UK £145 Europe / USA / Canada Air £195 / US\$310 (GST approx)

Rest of the World Air £205

Please you wish your subscription to start with (month): _____

Digital subscription (12 months) www.thewire.co.uk/digital

Standard £29.99 Add-on to print subscription £19.99

Back issues www.thewire.co.uk/shop

UK £5 Europe / USA / Canada Air £8 / US\$11 (GST approx)

Rest of the World Air £7

(Postage extra including postage & packing)

Please send me issue numbers _____

Postage/Postage discount deduct £10.00 from the price of each book issue you buy

T-shirts

Standard/T-shirt (see www.thewire.co.uk/shop)

UK £14 UK subscribers £12

Overseas £16 Overseas subscribers £14

Number required: (S) (M) (L) (XL) (XXL)

Limited edition Roberts (see www.thewire.co.uk/shop for available designs)

UK £20 UK subscribers £18

Overseas £22 Overseas subscribers £20

Gender Number required (S) (M) (L) (XL) (XXL)

Design Number required (S) (M) (L) (XL) (XXL)

£2.50 £5.00 £7.50 £10.00 postage and £5.00 per shirt including postage & packing

Delivery details

Name _____

Address _____

Postcode/Zip _____ Country _____

Telephone _____

Email _____

Subscription: E/US\$ _____

Back issues: E/US\$ _____

Roberts: E/US\$ _____

TOTAL: E/US\$ _____

Subscription #: _____ /TW

I enclose a cheque / money order payable to: *The Wire* Ltd E/US\$

Charge my: Mastercard American Express Visa/Delta Maestro for £

£10.00 credit card debit card (does not change or pre-authorise charges)

We can also receive payment by PayPal go to www.thewire.co.uk

Card No. _____

No. Month and year expiry date (choose 16/18 or 19 days earlier)

Card Expiry Date _____

Card Valid From Date _____

Security Code _____

Maestro Card Issue No. _____

Signature _____

Date _____

As it will be stored your details may raise apprehensions for marketing purposes

Please supply confirmation name and address below if different from above

Name _____

Address _____

Postcode/Zip _____ Country _____

Telephone _____

Email _____

This is a gift subscription

Please send a gift card to the donor _____ to the recipient _____

Gift card message _____

This new subscription was given/recommended by a current subscriber to:
The Wire. Please add two extra issues to their subscription # _____ /TW

Name _____

Address _____

Return this page (or a copy) to

The Wire, Freepost R1UT-LJZB-XVTR

22 Judd Street, EC1M 4DP, London E1 4NP, UK

Tel +44 (0)8 2422 6823 Fax +44 (0)20 7622 5071 sub@thewire.co.uk

Postage needed if posted in the UK. Payment by credit card: UK Banking charges
overseas - money order in US dollar sterling. Please write your name and address on the
back of your cheque

OUT NOW

Otomo Yoshihide Core Anode

(jazzesca-332)



www.ftarri.com

TEQUILA SUNRISE RECORDS PHILADELPHIA'S PREMIER VINYL SHOP FOR MINIMAL HOUSE & TECHNO NEO TRANCE DUBSTEP DUB DISCO FUNK/SOUL LSD ROCK & FOLK DIY PUNK INDIE POP AVANT/NOISE AND MORE...

626 w. glen avenue, philadelphia, pa 19122

tel: 215 965 6618 fax: 800 994 8357

www.tequillasunriserecords.com

New ReR release

Henry Cow

Stockholm & Göteborg

High quality radio recordings of previously unreleased material, carefully re-mastered

Limited edition £11

ReR/Recommended, Dept W, 79 Beach Road,
Thornton Heath, Surrey CR7 6AJ
Credit card hotline: 080 871 1953
e-mail: revgroove@btconnect.com
www.revgroove.com

CONTRAPHONIC

FALL 2008 RELEASES

Joshua Marcus Reverie the Charger (CD)	Elisa Das Four Nighter (CD)
Beverly Young & Ryoja "The Gift Economy" (CD)	Little Bell Vol. 1: Frank Rosaly Digital Reverb
FRANK ROSALY, REBECCA STONE, LUCAS RIOS DE FREITAS, JESSICA TANAKA, ANDREW HARRIS & JEFFREY	Little Bell Vol. 2: Pillars & Dolges (Digital Release)

CONTRAPHONIC
www.contraphonicrecords.com

Cian Ó Giobháin PRESENTS: AN TAOBH TUATHAIL VOL II

15 TRACK CD COMPILATION
FEATURING MUSIC FROM:

SUSANNA & THE MAGICAL ORCHESTRA,
COLLEN, MERCE, MICE PARADE,
L-PERRIE, HANNE, BOXCUTTER,
SONGS OF GREEN PHEASANT,
CANE 141, ENRICO CONTIGLIO
& ELISA MARZORATTI



ANOCHT fm
IRISH FM

Psycho Navigation



BOOMKAT.COM

AVAILABLE IN ALL GOOD RECORD STORES
AND ONLINE FROM
WWW.PSYCHONAVIGATION.COM

**Unusual & Experimental
Musics**

Concord Store - CD's - Mag.
Recordings & Books

CD's - LP's - Tapes
- JAZZ - Classical
- Multiple Genres
- Superstar Free Shipping
- Rock - Progressive - Solo
- Dance - Ambient - Punk - Geomusic
- Electronic - Vocalist Music
- Spanish Music - Symphonies
- Featured Artists - Labels & Countries

Shipping is Free Worldwide

Mail Order or One-Stop Business
Great Prices & Selection to the Music
Thousands of Global Customers



SquidCo

Thousands of Businesses - Privately Raged Service
Fixed Rate Shipping Through the World

squidco.com

SUBSCRIBER #900
KAREN KATZMAN/ "Dove" CH
PLACE TO CALL: "STANIS AND SHIRLEY" LUND
DAWELL TELLS US "WE ARE THE DAY" LEADERS
REPORTER: "A/C" OF "TOMORROW IS TODAY"
PHONE: "Thoughts" 2227-1176
APPROVAL LETTERS: "HAPPY" PAPERWORK OF
PEACE TUNES AND DAY KIDS ASSOCIATION
"Music For Therapy And Joy" 212-474-0100

Gaffer records

Available now

CDR-10000-01 "10"
CDR-10000-02 "Reverence"
CDR-10000-03 "I'm"
CDR-10000-04 "Piggybacked On The TV"
CDR-10000-05 "Lover's Eyes"
CDR-10000-06 "Dance With You"
CDR-10000-07 "Lover"
CDR-10000-08 "Breakthrough"
CDR-10000-09 "Loco Motions"

OUT SOON

CDR-10000-10 "Inhalation" (featuring The Roots)
CDR-10000-11 "Ain't Nothin' But A Good Thing"
CDR-10000-12 "Loco Motions" (CD/DVD 2006/2006)
CDR-10000-13 "Wicked Water" (CD/DVD 2006/2006)

11th split series

CDR-10000-01 "I'm" (featuring The Roots) (CD/DVD 2006/2006)
CDR-10000-02 "Can You Stand It" (featuring Shaggy)
CDR-10000-03 "Wicked Water" (featuring Shaggy)
CDR-10000-04 "Loco Motions" (featuring Shaggy)
CDR-10000-05 "Dance With You" (featuring Shaggy)
CDR-10000-06 "Breakthrough" (featuring Shaggy)
CDR-10000-07 "Loco Motions" (featuring Shaggy)
CDR-10000-08 "Lover"
CDR-10000-09 "Breakthrough" (featuring Shaggy)



www.gafferrecords.com

NOW AVAILABLE

BLUE NOTES

COST: MUSICALS • TALK FEATURES
75% MUSIC • 25% FILM
JOHNSON DRAMA • LUCILLE BREWER

"THE OGUN COLLECTION"

DOLCD-014-018

1 CD featuring vinyl rip of all
the Blue Notes recordings for Ogun

- * Legacy - Live on South Africa 1964 *
- * Blue Notes for Mangos *
- * Blue Notes in Concert *
- * Blue Notes for Johnny *

Books of personal annotated scores!

25 books of original musicals and guitars by
Vic Wainwright • Eddie Harris • Michael Jackson •
John Coltrane • Tom McRae • Jim Hall •
Bill Smith • Hazel Scott • Fats Waller • Billie Holiday.

Special offer:
Buy 2 CDs get 1 FREE

FROM OGUN



Digitized on the Web
www.ogunrecords.com

NO-FI
WWW.NO-FI.ORG.UK
Mouths & yellow swans 'live on ocean island' is the companion release to the studio album on Verve Forest. "It's difficult to think of a better sounding release in the discographies of either Mouths or Yellow Swans, and that's because there isn't been one yet," writes Neil.

cait & phil tyler 'dumb popper' of 'The twining harmonies recall the Heyday of post-teen English folk song' the wire

sabuñan 'winkled at bubbles'? "jazzkarma/murk chugon split?"

"the no fi '77 series is one of the best things going at the moment" examplo music

T's EA, ips/cds 28
FREE P+P OFFER - QUOTE "WIRE AD"

Paypal to mail@no-fi.org.uk



**CCT
RECORDS**

www.oct-records.co.uk



Epiphanies



A 2005 photo of Brian Eno. See An Interview, page 34.

In 1975 I was working at Poo Baby Records in Pasadena, California. I was a disk jockey and import buyer, bringing in records from all over the world – mostly Prog and Krautrock but also free-improvised noise, and anything experimental. The store had been in business since 1963 and it was there that I connected with most of the people who are still in my life today.

It served, too, as the birthplace of The Los Angeles Free Music Society (LA FMS). Meeting most of the Society's future members as customers, I organised regular late-night Improv sessions after the store had closed, which would develop into no-holds-barred freeform freakouts. During the day I would talk people into buying all sorts of weird music. I could sell 30 copies of the latest Derek Bailey record no problem. Communication was key and we played the stuff in the stores, which turned many heads and opened a lot of ears. Years, too, I discovered all sorts of great music by ray ova.

One day I opened a shipment of records that would change everything. I thought about mailing the first few releases on Brian Eno's Obscure label. The series, which would eventually run to ten LPs, showcased work by a number of mainly English experimental composers and musicians, most of whom I had never heard before, though I was vaguely aware of a lot of the names and some of the players, most having been associated with Cornelius Cardew's Scratch Orchestra. And of course I knew about Eno.

In 1977, when Ray Blkdyke played the Whisky A-Go-Go in Los Angeles, my fellow LA FMS members and I went backstage, as we so often did, and addressed ourselves to the group's charismatic spirit and tape op, Eno. He was return and open, promising to send us some music that, from his own admission, he thought we might be interested in (it never arrived). He seemed genuinely enthused to meet people who shared the inclination for free forms of integrating avant-garde strategies into rock 'n' roll.

Crazily, the Obscure releases were all curated and produced by Eno. Designed by John Goss of CCS, they were housed in a uniform sleeve that at first glance appeared plain black, with the name(s) of the artist and the album title rendered in sans serif type in the upper left hand corner. But on closer

inspection, through the black one could see a mountainous skyscape, painted in four colours, that was being revealed by a slight reveal in different shapes, sizes and positions with each consecutive release.

The LPs contained recordings of sound art; that is, free improvisation, systems music, tape works, montage, invented instruments, home-made electronics, microtonalism, new tonal compositions, field recordings and so on. To me it was all just a bit further on from the pretences of Fluxus musicians and free jazz or even Prog rock. The Obscure releases were more courageous.

Everything about the series was an improvisation, and as the years passed many of its featured composers and musicians became collaborators, acquaintances and friends. It was here that I heard the work of Haigaz Daviss for the very second time, performing as an ensemble on David Toop's piece "The Devilishness Of The Bowdoin Ritual". In it, Toop structured an improvisation in which the physical properties of Frank Perry's temple gongs would be the determining factor of the length of the work. It was beautiful, as was Toop's exploration of tiny silences and quietude. Daviss was playing his guitar here, and I was dying to know what the hell that was, having only previously heard Non on The Music Inspiration Company's 1970 ECM LP on which he played organ and vibraphone.

In those days artists and musicians were trying to come something original. Through the influences of Cage and Carter were clearly in evidence here, each composer was charting their own way, with only a slight echo to their neighbours. There were, in fact, a John Cage release (*Points At Assessment*, uncredited) and one by Roderick Davies with Robert Wyatt and Carter there. It was a surprise when I realised Cage was up for intermission, here. His compositions almost become pop songs.

Given Bryant's Fluxus-type series intentions were involving a new language and new open-ended fields a post-free form orientation was a foretelling of the whole Ambient movement. Toop's works exploring silence in structured improvisations and humour in the post-disco-wave compositions ("Do The Bosphorus") made Eno's invented instruments now sound like an

The way Brian Eno's Obscure label rescued modern music from the dead hand of academia was a mind-altering experience for Tom Recchion

early pre-sets of much current 'sound art'. I was particularly impressed by his hydrophones, a harp submerged in a stream of water. A year later I would make my own river stalk, a sound piece in which I 'swam' the sound of water falling through the rocks of a local stream. Up until that point most modern music was locked in a snobby academicism and glossed as many other references and aesthetics. By contrast, this work assumed width and expanded, and Eno's codetermination made it part of new pop/rock language. Even, through that term had yet to be invented.

It was the conceptual structure of each of these recordings that I responded to. They mixed classical, jazz, rock, minimalist, canonic and more in a way I had never heard before. Most of the records seemed very English (odd as it is, highly exotic) and had a gentleness and quietude that one didn't find in the work of Stockhausen, Kagel or even the American minimalists. There were melodic, yet melodic, and strikingly original. It gave me a sense of relief to realise that one could mix humour with serious intent, and that there were such possibilities available to me as a composer. I didn't study music at university, I had a background in visual art, and at this point I was looking to dispense with oil painting altogether. Sound was the perfect medium and the Obscure series was my master class.

John Adams went on to find his way out of obscurity as did Michael Nyman, Brian Eno and Tzadik, but it's still tough to hear the work of Christopher Hobbs, Jim Stavie and John White. I wonder what became of him?

The Obscure series has never been given a proper release on CD. It needs to be restored, as the original vinyl pressings were very raw grade. After this, we'll go on to start the Ambient and Fourth World series, collaborations with Chris, to write and produce *No More Nudes*, and on and on. But the Obscure series numbers are growing exponentially, a dazzling map of a future that would include our present. DJ Yann Assochon is a composer, visual artist and graphic designer. He is currently writing a piece for The Kronos Quartet and working on remixes for Elevator 2000 and Audio Mix. He recently art directed Brian Wilson's new album www.brianwilson.com.

Coming next month

The Wire Tapper 20

All copies of next month's October issue will come with a free 20 track CD, *The Wire Tapper 20*, the latest volume in the magazine's ongoing series of alt music compilations

20

Lovingly compiled by *The Wire* staff as an audio accompaniment to the wide-ranging mix of underground and outsider music that are featured in the pages of the site, *The Wire Tapper 20* will contain a range of new, rare and unreleased tracks from across the spectrum - just like the previous 19 volumes of the series, in fact (for details of those, go to www.thewire.co.uk/tappers)

The October issue of *The Wire*, complete with *The Wire Tapper 20*, will be on sale from 11 September.

For more information email sub@thewire.co.uk.

Phonograms

In addition to *The Wire Tapper 20*, with next month's October issue all subscribers will also receive a copy of an exclusive new CD from the heart of Italy's electroacoustic underground



Phonograms is a live electronics ensemble featuring some of Italy's most advanced experimental musicians, including members of Sistemi Invenzione, 2411 Isabella, and ODN/ETY. Produced by the Bologna based Yang organisation (yang xing et), the *Phonograms* CD contains an exclusive recording by Valerio Tricoli and Francesco Berardi of material recorded by the ensemble at their performances at the Raum venue in Bologna in 2005-6.

NB The *Phonograms* CD will be given away exclusively to subscribers. It won't be available with copies of the October issue on sale in the shops.

For information on how to subscribe to *The Wire* turn to page 90 or go to www.thewire.co.uk/subscribe

FORTHCOMING RELEASES ON SOUL JAZZ RECORDS

"LES STANCES A SOPHIE"



FEATURING
THE ART ENSEMBLE
OF CHICAGO



DVD

"LES STANCES A SOPHIE"

The legendary french new wave film featuring the music of The Art Ensemble of Chicago unavailable for over thirty five years.
Also forthcoming: The Art Ensemble of Chicago
"Les Stances A Sophie" Reissued on cd and super-deluxe heavyweight gatefold vinyl

DANCEHALL

THE RISE OF JAMAICAN DANCEHALL CULTURE



BETH LESSER

DANCEHALL

THE RISE OF JAMAICAN DANCEHALL CULTURE

This definitive study of the 1980s Jamaiian Dancehall scene features hundreds of exclusive photographs and accompanying text that explores a vibrant, globally influential and yet rarely documented culture that has been mixing music, fashion and lifestyle since its inception. With unprecedented access to the incredibly exciting music scene during this period, Beth Lesser's photographs and text are a unique way in to a previously hidden culture.

DANCEHALL - THE RISE OF JAMAICAN DANCEHALL CULTURE
A new book of photographs and text by Beth Lesser. Published on 8 Oct. 2004
Translated by Yvesine & Kader

DANCEHALL - THE RISE OF JAMAICAN DANCEHALL CULTURE
Double CD released Oct 2006 (2x CD/FIRE) on Soul Jazz Records

Info: info@thesoundofthesuniverse.com, www.souljazzrecords.co.uk

SOUL JAZZ RECORDS

www.souljazzrecords.co.uk

Distributed by Peas in the UK